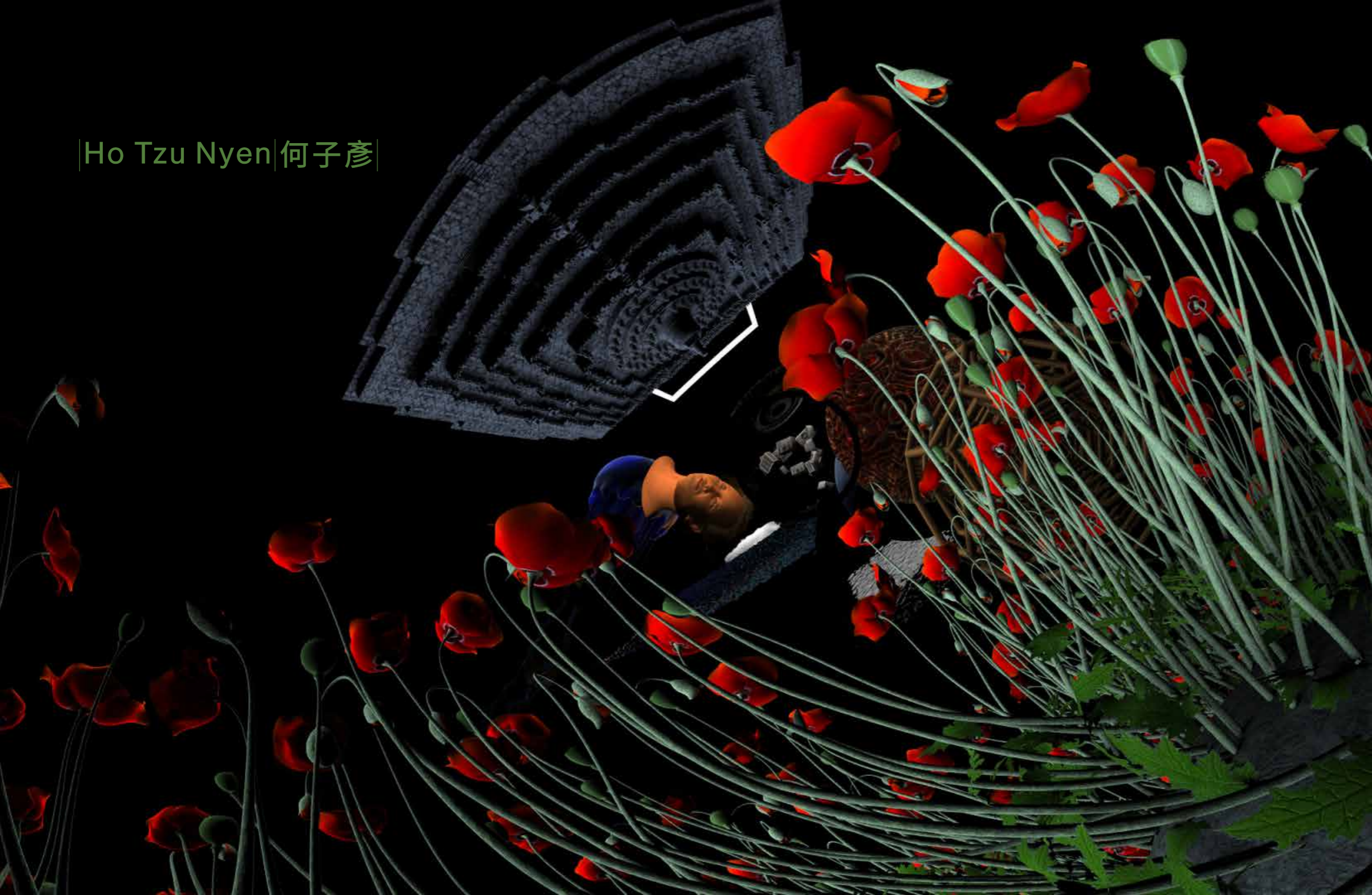


|Ho Tzu Nyen|何子彥|



INTRODUCTION

A plethora of historical references dramatised by musical scores and allegorical lighting make up the pillars of Ho Tzu Nyen's (b. 1976, Singapore) complex practice that primarily constitutes video and installation. Features in their own right, each film unravels unspoken layers of Southeast Asian history whilst equally pointing to our own personal unknowns. Permeating Ho's work is a pervasive sense of ambiguity, theatricality and unease, augmented by a series of deliberate literary, art historical and musical references. Centrally, Ho charges the viewer emotionally and physically to deliver a multisensory consideration of what we know and crucially, do not.

At the heart of Ho's films is an observation of history; more specifically, a weaving of fact and myth to unravel and reveal what one is told versus what one believes to know, interprets and remembers. Ho's work titters on the edge of fact and artifice, tending in scope from research-driven documentative exposure to the fantastical. 'The Nameless' (2014), for example, follows the story of a man named Lai Teck, one of the 50 known aliases of the Secretary-General of the Malayan Communist party from 1939 to 1949. His exact name has never been proven, nor his background or ultimate demise, but evidence suggests that he was born in Vietnam to a Chinese mother and served as a spy to both the French and British. Lai climbed the ranks of the Malayan Communist party by acting as an informant to sabotage his adversaries, later escaping execution by the Japanese by pledging allegiance to their intelligence forces. Ho recounts this tale through the use of existing Hong Kong film footage which he then manipulated, using the fictional to cast light on the untold, bringing to life the characters hidden under the carpet of canonised history.

A further recent project engaging histories, their investigation and presentation, is the recent multimedia project 'The Critical Dictionary of Southeast Asia, Vol. 1: G for Ghost(writers)' developed during the course of a residency at Asia Art Archive. Starting with the question of what unites the region called Southeast Asia, Ho created a 'dictionary' comprising narratives of shape-shifting and amorphous characters, ideas, and genres—one of which is Gene Hanrahan, who supposedly wrote and edited books of a wide ideological span, ranging from *The Communist Struggle in Malaya* to *The Wild Years: Ernest Hemingway and 50 Great Oriental Stories*. Presented as an installation including an internet dictionary, 16 books written and edited by Hanrahan, and Ho's film about the figure of the writer called *The Name*, the work invites visitors and readers to think about questions of authorship, authenticity, and authority.

Extending into the realm of myth, Ho draws on nature and extraneous beings to build a reconsideration of the region's pre-colonial past. Consider '2 or 3 Tigers' (2015) in which the focus slowly pans out to reveal the previously ambiguous figure of a tiger alongside that of a human being. Or 'Utama—Every Name in History is I' (2003), composed of a video and twenty portrait paintings, which cumulatively deliver images of a quixotic pursuit of the distant past. Depicting the 14th-century figure of Sang Nila Utama, a discoverer of the island nation, the video weaves apocryphal relationships with other historical regional leaders to boost the legitimacy of the founding narrative and collapses time by employing the same person to play other explorers including Christopher Columbus, Vasco da Gama, Zheng He, and Singapore's British coloniser Sir Thomas Stamford Raffles. Through Ho's films, the viewer is presented with optional pasts, that vested in Singapore's colonial and pre-colonial history, rest on the precipice of myth, fantasy and fact.

Beyond multi-century historical reflections, Ho casts light on the present whilst engaging the tools of art history and musical scripture to mount a momentous consideration of the world we live in. 'The Cloud of

Unknowing' (2011), for example, an epic work presented by Ho for his representation of Singapore at the 54th Venice Biennale, explores the expansive subject of the representation of the elusive and amorphous cloud. Navigating between fantastical contemporary characters as well as their settings, Ho creates an eerie and engaging work inspired by philosopher Hubert Damisch's thesis on the form's aesthetics and symbolism – *A Theory of /Cloud/: Toward a History of Painting* – first published in French in 1972. Incorporating a set of eight vignettes, each centred on a character's representation of the cloud, Ho incarnates anthropomorphically how this ephemeral element is visualised and expressed by significant Western European masters including Caravaggio, Francisco de Zurbarán, Antonio da Correggio, Giovanni Lorenzo Bernini, Andrea Mantegna, and Rene Magritte.

Accompanying the visual complexity of Ho's narrative is his work's continuous relationship with music. The auditory scores, often engaging various composers, range from punk and metallic to classical. The level of sonoric association with the content ranges; for 'EARTH' (2009), for example, the music serves as an auditory stimulus for the filmic visual that constitutes human bodies, seemingly piled up in the wake of an unspecified catastrophe, along with a tangle of wires and cables, stacks of wooden pallets, cardboard boxes, dead fish and fluorescent light tubes. A direct reference to Caravaggio's *The Incredulity of Saint Thomas* (1601–02) and his technical use of 'chiaroscuro', the work is brought to life by the score that coincides with the tentative ruminations of the emerging visual elements. Contrarily, 'Gould' (2009–2013) serves as a direct reference to the famed maestro pianist Glenn Gould, and depicts a man playing the piano to extreme velocity while his head bobs, a motion that is eventually revealed as being dictated by a guiding white-gloved hand. A reference to control, puppetry, on an individual and institutional level, the *istoria* of each film is accentuated by outworldly auditory addition.

Ultimately, Ho's work may be described as a 'dense constellation of particles—constantly shifting shape', giving way to new layers, discoveries – elements of interpretation. A rich fabric of references, historical, art historical, technically and musically, Ho's work is one of multiple engagements, readings and experiences. Careful and deliberate, his practice sits on the cusp of investigative research, the work of a true scholar, and that of a proficient as well as articulate narrator. As described by Ho himself, however, "spotting references is never a crucial thing in my work. I always try to produce work for an imaginary spectator who might have zero understanding of these references" – a comment that reminds us that Ho's practice is not about projection of what we know, it is about opening the door onto something we did not.

Ho Tzu Nyen has been widely exhibited with one person exhibitions at the Yamaguchi Centre for Arts and Media, Yamaguchi (2021), Edith-Russ-Haus for Media Art, Oldenburg (2019), Kunstverein, Hamburg (2018), Ming Contemporary Art Museum, Shanghai (2018), TPAM, Yokohama (2018), Asia Art Archive (2017), Guggenheim Museum, Bilbao (2015), Mori Art Museum, Tokyo (2012) and Artspace, Sydney (2011), amongst others. He also represented Singapore at the 54th Venice Biennale (2011). Recent group exhibitions include 13th Gwangju Biennale, Gwangju (2021), Museum of Contemporary Art Busan, Busan (2019), Aichi Triennial 2019, Toyota City and Nagoya City (2019), Home Work 8, Beirut (2019), Sharjah Biennial 14, Sharjah (2019), Gwangju Biennale, Gwangju (2018), National Gallery Singapore, Singapore (2018), Dhaka Art Summit 2018, Dhaka (2018), Haus der Kulturen der Welt, Berlin (2017), Guggenheim Museum, New York (2016), Queensland Art Gallery / Gallery of Modern Art, Brisbane (2016), Times Museum, Guangzhou (2013), and Witte de With, Rotterdam (2012). He has participated in numerous international film festivals including Sundance Film Festival in Park City, Utah (2012) and the 41st Directors' Fortnight at the Cannes International Film Festival in France (2009). He was an Artist-in-Residency at the DAAD (Berlin) from 2015 to 2016, and the Asia Art Archive, Hong Kong (2012 to 2015).

介紹

通過戲劇性的樂譜和光效來呈現大量的歷史參照是何子彥 (1976年生於新加坡) 創作錄像和裝置作品的主要手法。各不相同的錄像作品向人們揭示鮮為人知的東南亞歷史的同時也在指出我們自身並未察覺的未知。細細參考一系列文學、藝術史和音樂的文獻，一種被擴大強化的模糊、戲劇性和不安的感受充斥於何的作品脈絡中。何藉由身心兩方面來調動觀眾多種感知，並促使其思考那些我們已知的和更為重要的未知。

何的錄像作品的核心是觀察歷史，具體而言是編織事實和謬論，對比那些人們信以為真的事件來揭露和闡明道聽途說的種種。游移於真偽的邊緣，何的作品涉及調研為導向的紀實和無中生有的空想。例如，作品《無名》(2014) 講述的是萊特的故事，其在1939至1947年間曾擔任馬來亞共產黨總書記，名字萊特則是他50多個別名中的一個。他的真實姓名甚至是背景和最終的逝世從未得到證實，但有證據顯示萊特是由他的中國母親在越南生下他，其先是成為了法國和英國的雙面間諜，通過扮演破壞敵方行動的告密者，萊特成為了馬來西亞共產黨的掌權人。之後，為了躲避日本的處決，萊特又宣誓效忠成為了日本的情報人員。何通過編排現存的香港電影片段來向觀眾重述這一傳奇故事，用虛構來闡述未知，將掩藏在神聖歷史背後的人物復活於熒屏之上。

另一個有關歷史調研和報告的近期項目是多媒體作品《東南亞關鍵詞典》，這一作品是何在其駐留亞洲藝術文獻庫期間萌生並創作的。從什麼構成了東南亞這個區域概念的問題出發，何創作了一本由變幻多端形形色色的人物、思想和風格組成的敘事「詞典」。其中一個詞條是根茨·Z·漢拉恩，其被認定編寫了一系列涉及廣泛多樣的思想意識形態的從書，從《馬來亞共產主義的鬥爭》到《瘋狂年代：歐內斯特·海明威和50篇偉大的東方故事》。該作品以裝置的形式呈現，包含一部網絡詞典、16本漢拉恩編寫的書籍以及何創作的一部有關名為「名字」的作家的影片，試圖邀請觀眾和讀者思考有關著作權、真實性和權威的議題。

擴展至神話傳說的領域，何聚焦自然和外來物來重新審視馬來亞前殖民時期的歷史。在作品《兩隻或三隻老虎》(2015) 中，鏡頭慢慢聚焦使先前模糊的虎和人物的形象清晰浮現。由一個錄像和20幅自畫像組成的作品《Utama—Every Name in History is I》(2003) 則漸漸向人們展現更多的關於對遙遠過往的空想式追求的圖像。其中，錄像描述了一位十四世紀的人物聖·尼拉·烏他馬，傳言是他發現了現在的島嶼國家新加坡。何在錄像中表達了烏他馬和其他眾多歷史上的地區領袖的真實性存疑的關係來增加敘事的合理性，並通過同一人扮演各國的探索家包括克里斯多弗·哥倫布·達·伽馬、鄭和和新加坡的英國統治者萊佛士爵士。觀眾在何的影響作品中可以看到各類新加坡殖民時期和前殖民時期的種種過往，這些難辨真偽的過往揉雜了神話、幻想和事實。

在跨越多世紀的歷史回顧之上，何運用藝術史和音樂結構的創作手法來思考世界，並試圖基於歷史向人們闡釋當下。以作品《無知之雲》(2011) 為例，這一史詩般的作品曾由何代表新加坡在第54屆威尼斯雙年展中展出。受哲學家於貝爾·達彌施的著作《雲的理論》中關於美學和象徵主義的理論啟發，這一錄像主要探索無邊無形讓人難以捉摸的雲。穿梭遊走於幻想的當代人物和他們所處的環境中使得這件作品怪誕奇異又蠱惑人心。錄像中融合了8組片段，每一個片段中的主人公都是雲的化身。何用擬人的手法將西方歐洲藝術大師如卡拉瓦喬如何將這一轉瞬即變的元素可視化的表達過程具象化。

伴隨何繁複的視覺敘事的是其不間斷的音樂運用。配樂常常融合多種不同曲風，從朋克、金屬到古典，和敘事的聲音關聯的程度也隨著內容而變化。在作品《此地》(2009) 中，在電影式的敘事中音樂被用作一種聽覺刺激物。故事好像發生在一場難測的災難之後，大量的人體雜亂地堆積著，周圍則是一堆堆凌亂的電線電纜、木質托盤、紙板箱、死魚和熒光燈管。何直接借鑒卡拉瓦喬的作品《聖托馬斯的疑惑》(1601-02) 和其明暗對照法的創作技巧，藉由配樂完成了此件作品，同時也是對當下新興的視覺元素的沉思。不同的是，作品《古爾德》(2009-2013) 則是參考了著名音樂大師鋼琴家格倫·古爾德，描述一位晃動著腦袋的男人以極快的速度彈奏鋼琴，最終揭示男子的行為是受到一戴白色手套的手指示。參考木偶的控制，每一步錄像作品營造的夢魘被音樂的運用在個人和機構的層面得到增強。

因其特有的創作手法，何的作品或許可以被描述為是「無數微粒的雲集，有著不斷變化的形狀」，賦予詮釋方法以新的層次和發現。充分參考各類歷史和藝術史的文獻資料，何的作品是一種多重的複合物，是參與、讀物也是體驗。何基於細緻謹慎的試驗性研究進行創作，使其作品更像是來自一位真正的學者，或是一位嫺熟的敘述能手。然而根據其自己的描述，「發掘文獻資料絕非我創作中的重中之重。我一直在試圖以一個或許對這些資料一無所知但極具想像力的旁觀者來進行創作。這一自評讓我們意識到，何的藝術實踐並非關於那些我們已知的事物，而是在為我們打開一扇通向未知的大門。

何子彥曾在世界多地舉辦個展，包括日本山口藝術及媒體中心(2021)、 歐登堡 Edith-Russ-Haus for Media Art (2019)、 漢堡藝術協會(2018)、上海明當代美術館(2018)、橫濱表演藝術論壇(2018)、香港亞洲藝術文獻庫(2017)、畢爾巴鄂古根海姆博物館(2015)、東京森美術館(2012)、悉尼藝術空間(2011) 等。此外，何曾代表新加坡參加2011年第54屆威尼斯雙年展。其群展包括第13屆光州雙年展(2021)、釜山當代美術館(2019)、2019愛知三年展(2019)、貝魯特 Home Works 8 (2019)、第14屆沙迦雙年展(2019)、第12屆光州雙年展(2018)、新加坡國家美術館(2018)、達卡藝術峰會(2018)、柏林世界文化宮(2017)、紐約古根海姆博物館(2016)、布里斯班現代美術館(2016)、廣州時代美術館(2013) 和鹿特丹維特·德維茨當代藝術中心(2012) 等。其還曾多次參加國際電影節，包括美國帕克城舉行的2012年聖丹斯電影節、和2009年第41屆法國戛納國際電影節導演雙周單元。何還曾完成德意志學術交流中心藝術家項目(2015-2016) 和香港亞洲藝術文獻庫的藝術家駐留項目(2012-2015)。

Voice of Void
虛無之聲

Yamaguchi Center for Arts and Media (YCAM), Studio A, Yamaguchi, Japan
日本山口縣山口藝術及媒體中心Studio A

03.04.21 - 04.07.21

[▶ Video documentation](#)
[作品現場記錄](#)

Voice of Void, Ho Tzu Nyen's newest work, which took more than a year to realize, is an animated, VR-based moving image installation themed on the "Kyoto School." This theme has served as a focal point for Ho Tzu Nyen's revisitation of Japanese history through the tumultuous years of the 1930s and 1940s. The work presents the complicated background of this influential network formed around the philosophers Kitaro Nishida (1870- 1945) and Hajime Tanabe (1885-1962), which significantly impacted the Japanese intellectual circles during the wartime period.

One starting point of *Voice of Void*, is "The World-Historical Standpoint and Japan," a roundtable discussion by the so-called "Big Four of the Kyoto School" – Keiji Nishitani (1900-1990), Masaaki Kosaka (1900-1969), Iwao Koyama (1905-1993), and Shigetaka Suzuki (1907-1988) – at the end of November 1941, shortly before the attack on Pearl Harbor. By restaging this discussion, the work explores the complex and often contradictory contexts around the extended network of "Kyoto School" in the 1930s and 1940s.

Voice of Void combines elements of 3D animation and anime aesthetics, using a combination of video projections and VR technology, to create an immersive experience in which the audience is invited to slip beneath the uneasy skins of these characters.

**Produced by Yamaguchi Center for Arts and Media [YCAM]. Co-produced by Kadist Art Foundation, TPAM-Performing Arts Meeting in Yokohama Supported by National Arts Council, Singapore.*

-Text by YCAM.

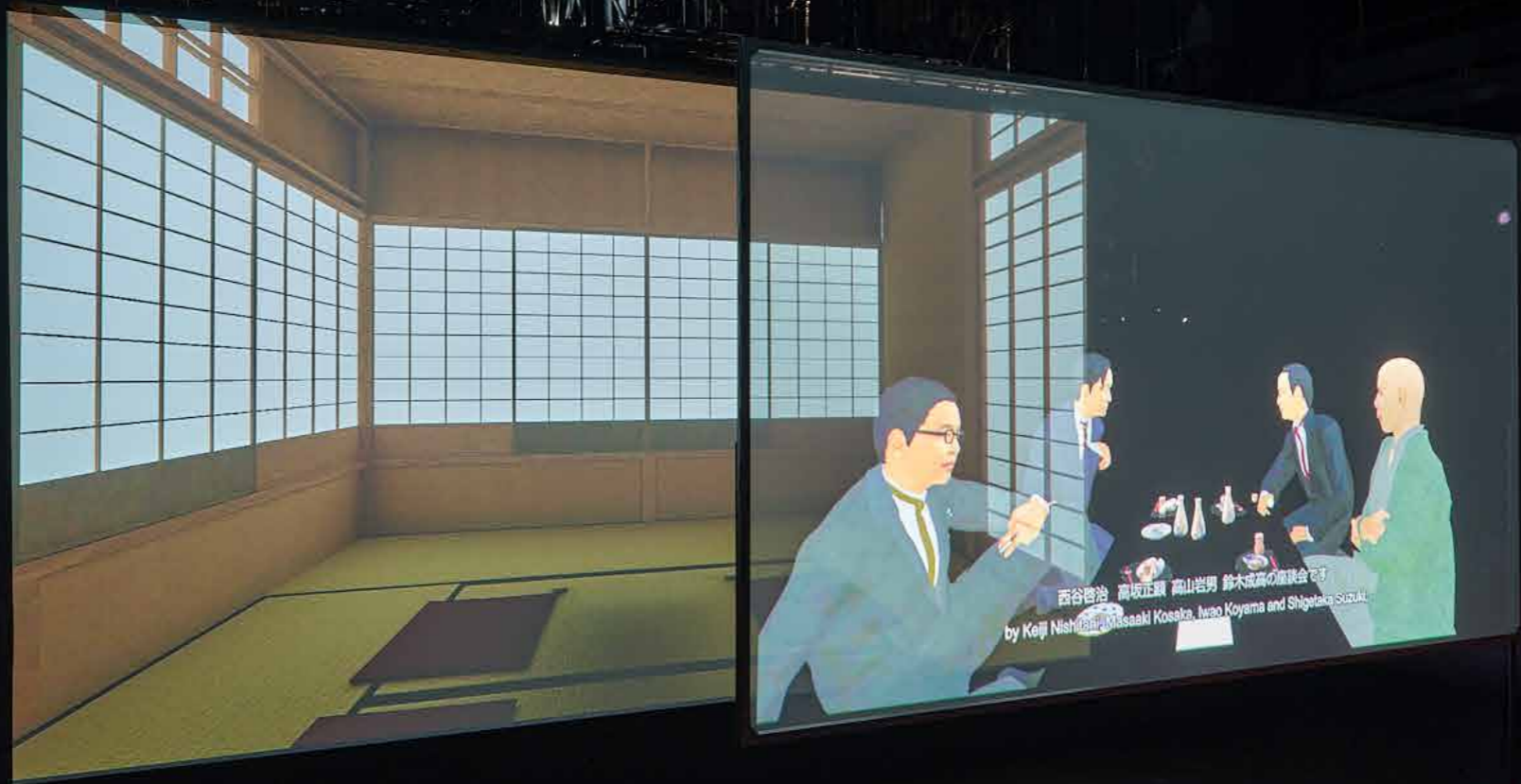
何子彥新作《虛無之聲》耗時一年多完成創作，是一件以「京都學派」為主題的動畫、虛擬現實 (VR) 影像裝置。「京都學派」是何子彥用以重新審視日本20世紀30至40年代那段動蕩歲月的歷史的切入點。作品呈現了這一戰時日本知識界中頗具影響的、以哲學家西田幾多郎 (1870-1945) 和田邊元 (1885-1962) 為核心的哲學學派之複雜背景。

《虛無之聲》的一個出發點是「世界史的立場與日本」，這是「京都學派四天王」——即西谷启治 (1900-1990)、高坂正顯 (1900-1969)、高山岩男 (1905-1993) 和鈴木成高 (1907-1988) 在1941年11月底珍珠港事件不久前舉行的一次圓桌會議的名字。該作通過重現這一次圓桌討論的情境，探討了1930和1940年代圍繞著「京都學派」及其延伸網絡所處的複雜且時常矛盾的語境。

《虛無之聲》結合了3D動畫和動漫美學的元素，使用視頻投影和VR技術創造出一種沉浸式體驗，邀請觀眾探索這些人物角色心神不寧的軀殼之下的故事。

*展覽由山口藝術及媒體中心製作，由卡蒂斯藝術基金會與日本橫濱表演藝術交流會議聯合製作，由新加坡國家藝術理事會資助。

— 譯自山口藝術及媒體中心提供文字



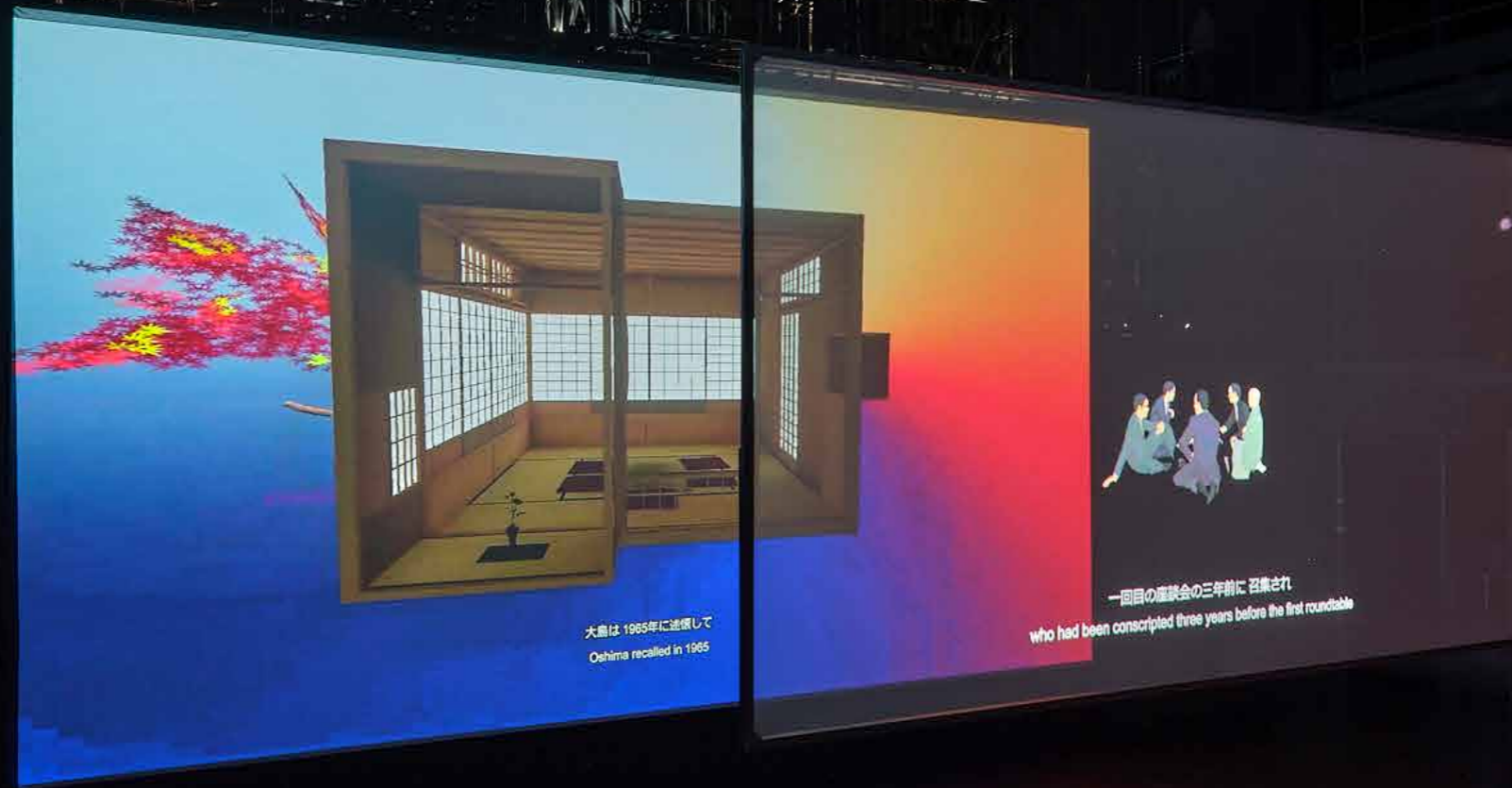
Installation view
展覽現場

Courtesy of Yamaguchi Center for Arts and Media [YCAM]

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Photo by Ichiro Mishima

攝影：三嶋一路



大島は1965年に述懐して
Oshima recalled in 1965

一回目の座談会の三年前に召集され
who had been conscripted three years before the first roundtable

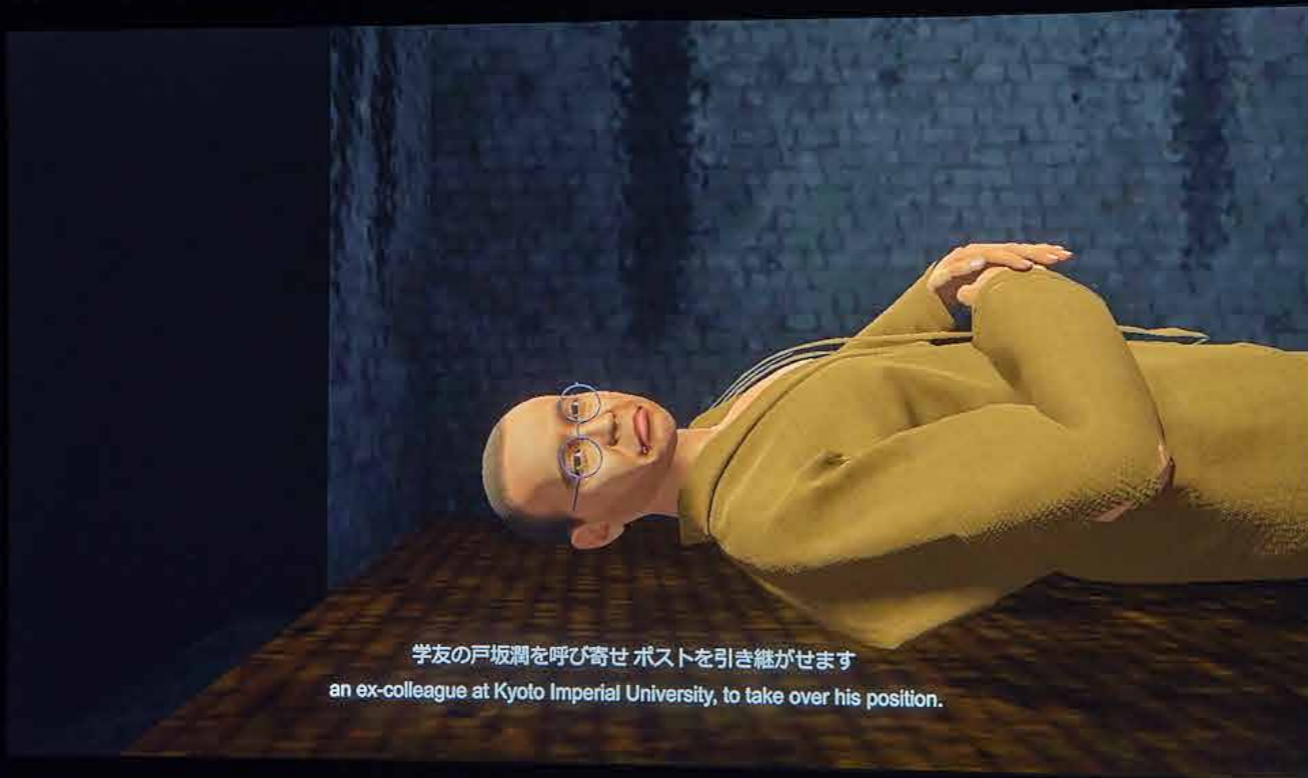
Installation view
展覽現場

Courtesy of Yamaguchi Center for Arts and Media [YCAM]
圖片由山口媒體藝術中心提供 [YCAM]
Photo by Ichiro Mishima
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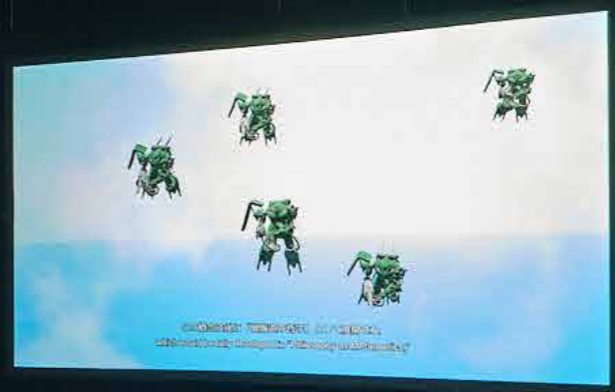
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Installation view
展覽現場

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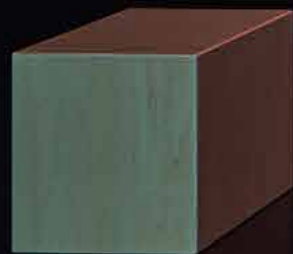
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Installation view
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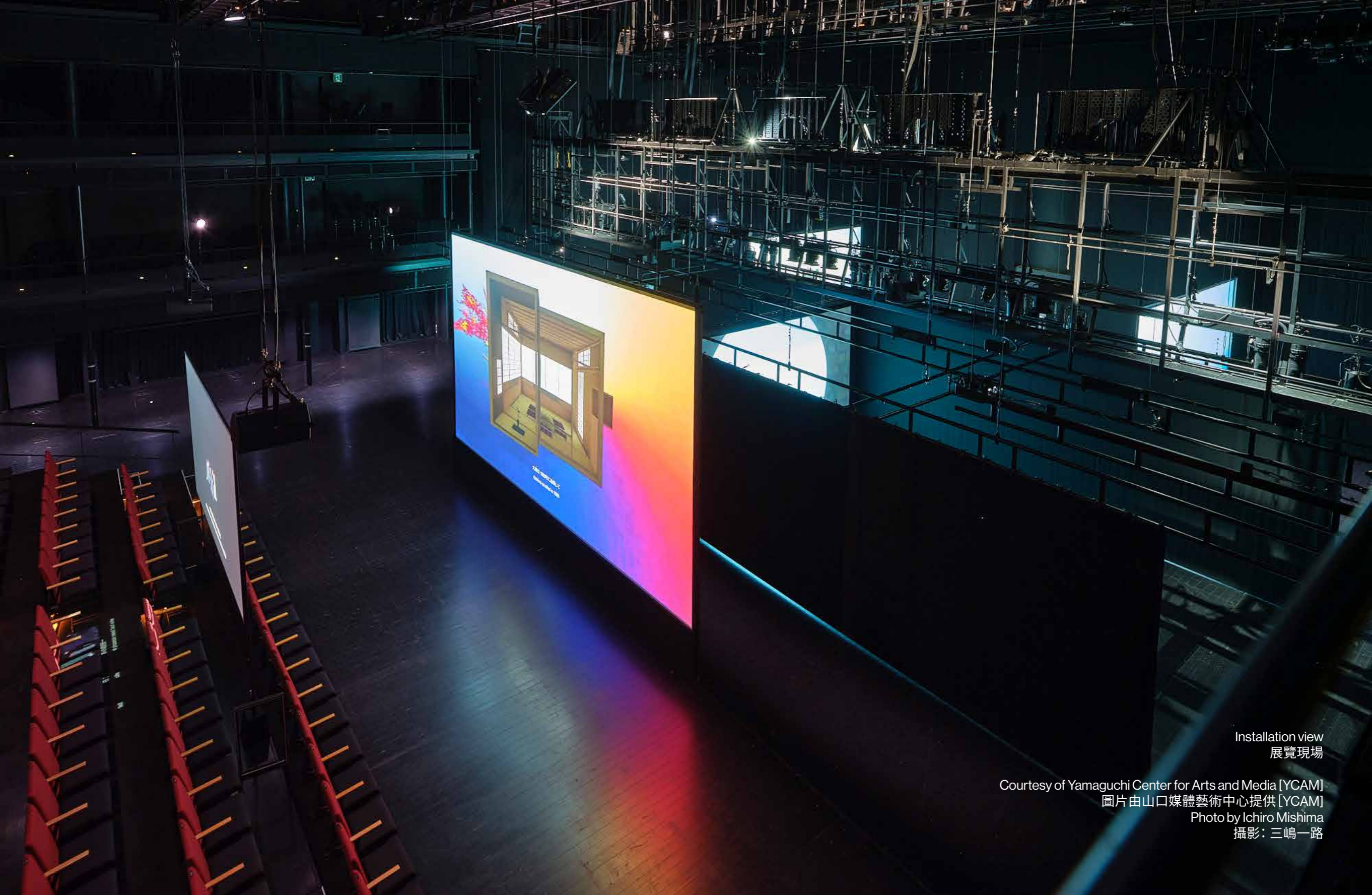
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Photo by Ichiro Mishima

攝影：三嶋一路



Installation view
展覽現場

Courtesy of Yamaguchi Center for Arts and Media [YCAM]

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Photo by Ichiro Mishima

攝影：三嶋一路

The 49th Hexagram
第四十九卦
2020

13th Gwangju Biennale
第13屆光州雙年展

Asia Culture Center Creation Space 5, Gwangju, South Korea
韓國光州國立亞洲文化殿堂Creation Space 5

01.04 - 09.05.21

*A lake on fire: the symbol of revolution.
Thus the person of virtue
renews the order of history
and makes the significance of the times manifest.*
— *I-Ching*, Commentary on the Image, 49th Hexagram

革命 — the Chinese term for revolution, consists of two characters. 命 translates as life, destiny and mandate; while 革 evokes change, and carries with it a tinge of bloodshed. Etymologically, 革 refers to animal skin, peeling and molting. In its early oracle bone script form (甲骨文), the character 革 evoked the image of a piece of flayed skin with the animal's head, limbs, tails, and horns still attached.

The earliest known appearance of the character 革 is in the forty-ninth Hexagram of the *I-Ching* (易經), also known as *The Book of Changes*, an ancient Chinese divinatory text and a cornerstone of classical Chinese cosmology, which significantly influenced, and was in turn influenced by, the classical cultures of Korea, Japan, and Vietnam. The modern sense of 革命 was in fact borrowed from the Japanese, who imbued 革命 (kakumei or かくめい) with its post- English and French Revolution meanings during the Meiji era.

In this work, the artist considers the significance of the Democratic Movement in Gwangju against the backdrop of the numerous uprisings that recurred throughout the last century of Korean history. Using film stills from the many South Korean movies that depicted these uprisings, Ho assembled a set of storyboards — a sequence of illustrations for the purpose of pre-visualizing an animation film.

These storyboards were in turn sent to “Screen Breathes Studio” — an animation company based in “The Nation of Morning Calm” — for production. Due to political sensitivities within their own context, the animation team was unable to depict any incidents that directly referenced Korean history. In order to continue the process, the artist enabled the studio to replace any elements within the storyboards that had deemed problematic. This is why the identities of the figures in the resulting animation work were effaced: people appear masked, or wrapped in other skins, as they revolt. And this is also why the names of the studio and the country had to be altered. Following this surrealist game of exquisite corpse across geopolitical barriers, South Korean artists and musicians Bek Hyunjin and Park Minhee produced two vocal renditions of the forty-ninth Hexagram. The first track is a contemporary take on folk tradition while the second draws from the tradition of Gagok. These two disparate tracks are subsequently brought together by the “digital occult” processes of Ryu Hankil, through a series of programs that mesh the two tracks using parameters derived from numerological interpretations of the artwork's themes and concepts.

- Text by Gwangju Biennale.

《象》曰：澤中有火，革；君子以治歷明時。
——《易經》，第四十九卦

「革命」一詞由兩個字組成：「命」意指生命、命運和使命；而「革」則是指變化，並帶有血腥的色彩。從詞源上看，「革」指的是動物皮、剝皮和蛻皮。在早期的甲骨文中，「革」字讓人聯想到一塊被剝下的動物皮，而頭、四肢、尾巴和角還連在皮上。

「革」字最早出現在《易經》第四十九卦中。《易經》是古代中國的占卜經典文獻，也是中國古典宇宙觀的基石。它對韓國、日本和越南的古代文化產生了重大影響，也反過來被影響。革命的現代意義實際上來源於日本，在明治時代日本人給革命 (かくめい) 賦予了英國光榮革命和法國大革命的含義。

在這件作品中，藝術家思考上世紀韓國歷史中多次起義頻繁發生的背景下光州民主化運動的重要意義。藝術家參考諸多韓國電影中描繪這些起義場景的電影劇照，以一連串的插圖為這部動畫電影的前期準備匯編了一套腳本。

這套腳本隨後被送到一家位於「晨曦之國」的動畫公司「Screen Breathes Studio」進行製作。由於動畫公司所處社會環境的政治敏感性，團隊無法描繪任何直接涉及韓國歷史的事件。為了繼續製作，藝術家允許工作室替換腳本中任何被認為有問題的元素。這是在最終的動畫成片中人物角色的身份被抹去的原因：人們在反抗的時候，都戴著面具或者身穿其他服飾出現。這也是為何工作室和國家的名稱必須被替換掉的原因。在這個跨越地緣政治障礙的超現實主義遊戲之後，韓國藝術家和音樂家Bek Hyunjin和Park Minhee為《第四十九卦》製作了兩首曲子。第一首曲子是對民間傳統樂的現代演繹，而第二首曲子則借鑒了韓國傳統樂曲Gagok。隨後，這兩首迥然不同的曲目通過柳漢吉 (Ryu Hankil) 的「數碼魔法」程序互相融合。一系列的編程通過利用從作品主題和概念的數字解釋而衍生出來的參數，將兩首曲目嚙合在一起。

——譯自光州雙年展提供文字



Installation view
展覽現場

The 49th Hexagram
第四十九卦
2020

Synchronized double channel HD projection, 6 channel sound
同步雙頻高清投影，六聲道
30 min 30 sec



Installation view
展覽現場

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第四十九卦
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Synchronized double channel HD projection, 6 channel sound
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30 min 30 sec

Hotel Aporia
2019

Aichi Triennale 2019: Taming Y/Our Passion
2019愛知三年展：情的時代

Toyota, Aichi, Japan
日本愛知縣豐田

01.08.19 - 14.10.19

The Aichi Triennale, which has been held every three years since 2010, is one of the largest international contemporary art festivals in Japan. In 2019, the festival's fourth iteration featured an international contemporary art exhibition alongside film, performing arts and music programs, bringing together over 90 individual artists and artist groups across a range of expressive domains to showcase their cutting-edge works.

Presented by Ho Tzu Nyen, in the venue, Kirakutei was his recent installation, 'Hotel Aporia' (2019). Kirakutei is a Japanese-style inn and restaurant that was popular from the Taisho up to the Showa period. It used to be crowded with workers in the sericultural industry before, with naval officers during, and with people from the auto industry after the war. Towards the end of the war, members of the "Kamikaze" Kusanagi Unit had a final dinner there before their suicide mission against the US Navy fleet at Okinawa. The characters appearing in "Hotel Aporia" include members of that special attack unit, a group of Kyoto School philosophers during wartime, and cultural workers (such as film director Ozu Yasujiro and animator Yokoyama Ryuichi) who were dispatched to the South Seas as members of a propaganda corps. The diverse lives and fates of these characters help us understand the multitude of forces, and the complex and often contradictory ideological and historical backdrops of those tumultuous years in which militant nationalism was inextricably intertwined with anti-modernism and promises of liberation. "Hotel Aporia" is the stage on which concealed histories are awakened. In this work, various conflicting contexts wavering between buried memories and forgotten records were pieced together, and layers of consciousness - including those who tragically lost their lives - unfold and find unexpected resonance. Here, historical facts appeared in front of the visitor in the full force of their tragedy, yet everything woven in dazzling fiction, like a gathering of mysterious ghosts.

- Text by Aichi Triennale

愛知三年展是日本國內最具規模的國際當代藝術節之一，自2010年起每三年舉辦一屆。2019年邁入第四屆的三年展匯聚了逾90位藝術家個人和團體的最新多元創作，呈現國際化當代藝術展覽之餘還特備了電影、表演藝術和音樂項目。

何子彥在豐田市喜樂亭的裝置作品是近作《Hotel Aporia》(2019)。喜樂亭是一家曾在大正至昭和時期頗受歡迎的日式旅館和餐廳。以前，這裡擠滿了養蠶業的工人，戰爭期間則擠滿了海軍軍官，戰後擠滿了汽車業的人。戰爭末期，神風特攻隊的小分隊成員到沖繩執行對抗美國海軍艦隊的自殺任務前，在喜樂亭吃了最後一頓晚餐。在《Hotel Aporia》中出現的角色包括了神風特攻隊的成員、一群戰時京都學派哲學家以及作為宣傳隊成員被派往南海的文化工作者（例如電影導演小津安二郎和動畫導演橫山隆一）。這些人物不同的生活經歷和命運，幫助我們理解在軍事民族主義、反現代主義、解放的承諾緊密交織的動亂年代下的種種勢力，複雜且通常相互矛盾的意識形態及其歷史背景。在《Hotel Aporia》這個舞台上，隱藏的歷史被喚醒。在這件作品中，搖擺於被埋藏的記憶和被遺忘的記錄之間的各種矛盾的語境被拼湊在一起，包括來自悲慘逝世生命的層層意識亦在此展開，並觸發起出乎意料的共鳴。在這裡，歷史事實以其完整的悲劇力量浮現在觀者眼前，然而一切仍像是被編織在令人目眩的虛構之中，仿似一次詭秘幽靈的聚會。

- 文字由愛知三年展提供



Installation view
展覽現場

Hotel Aporia
2019

Site specific installation at the Kiraku-Tei, Toyota City, 6 channel video projection,
24 channel sound, automated fans, lights, transducers and show control system
豐田市喜樂亭現場裝置, 六頻道錄像投影, 24聲道, 自動風扇, 燈, 傳感器, 顯示控制系統.

Image courtesy of Aichi Triennale and the artist.
圖片由愛知三年展和藝術家提供.
Photo by 攝影: Takeshi Hirabayashi



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Image courtesy of Aichi Triennale and the artist.
圖片由愛知三年展和藝術家提供.
Photo by 攝影: Takeshi Hirabayashi

G for Gong

The Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
德國歐登堡Edith-Russ-Haus for Media Art

10.07.19 - 29.09.19

In the installations of Ho Tzu Nyen, numerous references of Eastern and Western literature, art, and music combine with multifaceted sound collages to form enigmatic pieces that reveal new layers of meaning to the viewer on every level of perception. Ho's central theme was the pursuit of Southeast Asia's cultural identity—or, more correctly, identities—which is both written in and overwritten by such a multitude of languages, cultures, and influences that it is almost impossible to reduce it down to a fundamental historical core.

The nexus of his intense occupation with this region's histories is 'The Critical Dictionary of Southeast Asia' (2017). In this work, Ho links the parallel narratives of local animistic cosmologies with those of diverse colonialisms and modernizations. He is less interested in a simple, historical truth than in “how these constructed histories regulate, define and control our way of thinking and our mode of life.” The all-encompassing format of the dictionary represents the equally obsessive and ambitious attempt to describe a whole world with his art.

The earliest piece included in this exhibition—the first survey of Ho Tzu Nyen's oeuvre in Germany— was 'Utama – Every Name in History Is I', a film work from 2003 that explores the mythic founding of Singapore in staged scenes based on paintings. In '2 or 3 Tigers' (2016), we saw computer-generated figures that were animated by a human performer through motion capture technology, through which Ho uses the metamorphic possibilities of digital imaging to traverse the worlds of humans and animals. His most recent work, 'R for Resonance' (2019), presented for the first time in Europe, is a continuation of the dictionary through the seemingly endless possibilities of virtual reality.

The exhibition 'G for Gong' offered new insights into the grandiose world of images and concepts that the artist has built up over the last decade and a half.

This exhibition was a joint project of the Edith-Russ-Haus and the Dynamic Archive project at the University of the Arts Bremen.

- Text by Edith-Russ-Haus

何子彥在裝置中大量引用東西方文學、藝術和音樂，並結合了複雜多元的聲音拼貼。其所構成的神秘的作品，在各個感知層面上都向觀者揭示了新的意義層。何子彥的中心主題是對東南亞文化身份（或更確切地說，是多重文化身份）的追求，它們被大量的語言、文化、影響所書寫又重寫，以致於幾乎無法再被簡化為一個基本的歷史核心。

《東南亞批判性辭典》(2017) 是何子彥對這個地區歷史的一連串強烈佔領。在這件作品中，他將關於本地泛靈宇宙論以及關於多樣化殖民主義及現代化的平行敘述連接在一起。與其追求一種簡單的歷史真相，他更感興趣於“這些被建構的歷史是如何調節、界定並控制我們的思維和生活”。包羅萬象的辭典形式，體現了藝術家欲以藝術描繪整個世界的癡迷，及與之相當的野心。

展覽中最早的作品——何子彥在德國的首次實踐——《烏塔馬–歷史里千千萬萬個我》，是一部創作於2003年的影片，旨在探討基於繪畫的舞台場景中關於新加坡的神話。此外，同時展出的《兩隻或三隻老虎》(2016) 中，我們能看到人類表演者通過動作捕捉技術創造的電腦生成形象。藉由這種技術，何子彥利用數字成像的變形可能性，穿梭於人類世界和動物世界。而首次在歐洲展出的近作《R代表迴響》(2019)，則是一次在虛擬現實的無窮可能性中對辭典的延續。

展覽“G for Gong”為藝術家在過去十五年中所建立起的圖像與概念的龐大體系提出了新的理解方式。

本次展覽是Edith-Russ-Haus媒體藝術中心和不來梅藝術大學「動態檔案」的聯合項目。

- 文字由德國奧登堡Edith-Russ-Haus媒體藝術中心提供

EDITH-RUSS-HAUS FÜR MEDIENKUNST

EDITH-RUSS-HAUS für Medienkunst

HO TZU NYEN
11.07. - 29.09.2019
G FOR GONG

Installation view
展覽現場

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HO TZU NYEN

11.07. - 29.09.2018
G FOR GONG

Installation view
展覽現場

© Photo: Edith-Russ-Haus for Media Art
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R for Resonance
+++

A for Alliteration
A for Altitude
A for Anarchism
A for Archipelagoes
A for Attitude
+++

B for Bamboo
B for Bronze
+++

C for Casting
C for Circle of Kings
C for Civilisation
C for Cognatic Kinship
C for Conquest
C for Contagion
C for Copper
C for Corruption
C for Cosmology
+++

D for Decay
D for Decenter
D for Disaggregate
D for Disperse
D for Dissimulate
+++

E for Eradicate
E for Erasure
E for Evanescent
E for Evasion
+++

F for Fiction
F for Flee
F for Forest
F for Friction
F for Friend
F for Frontier
+++

+++
G for Geobody
G for Geography
G for Ghosts
G for Ghostwriter
G for Gang
G for Goong
+++

+++
H for History
H for Hydraulics
H for Hydrography
H for Hydrology
H for Humidity
+++

+++
I for Identity
I for Imitation
I for Inscription
I for Irresolution
I for Irrigation
+++

+++
J for Jellyfish
J for Jellyfish tribes
+++

+++
K for Kingship
K for Kinship
+++

+++
L for Labour
L for Lai Teck
L for Language
L for Layering
L for Legibility
L for Localization
+++

+++
M for Mandala
M for Manpower
M for Map
M for Mobility
+++

+++
N for News
N for Narcosis
N for Narration
N for Nation
+++

+++
O for Ocean
O for Onomatopoeia
O for Opium
O for Oral
O for Origin
O for Oneness
+++

+++
P for Paul
P for Parasitic
P for Peasant
P for Planting
P for Periphery
P for Politics
P for Puppet
+++

+++
Q for Quaking
Q for Quern
Q for Question
Q for Quotation
+++

+++
R for Reason
R for Reason
R for Resonance
R for Ritual
R for Rain
+++

+++
S for Sea
S for Slave
S for Soul
S for Soul-stuff
S for State
S for Stratification
+++

+++
T for Thunder
T for Thunder-state
+++

+++
U for Island
+++
V for Vapour
V for Vain
+++

+++
W for War
W for Weavager
+++

+++
X for Democracy
X for Xenophobia
X for Xenophobia
X for Xenophobia
X for Xenophobia
X for Xenophobia
+++

+++
Y for Yearning
Y for Yielding
Y for Yes
+++

+++
Z for Zebra
Z for Zebra
Z for Zebra of Zebra
Z for Zebra
Z for Zebra
+++

Installation view
展覽現場



Installation view
展覽現場

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Installation view
展覽現場

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Installation view
展覽現場

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The Critical Dictionary of Southeast Asia Volume 8: R for Rhombicuboctahedron
東南亞批判性辭典之八：小斜方截半立方體

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

25.03.19 - 17.05.19

 Exhibition Documentation

Edouard Malingue Gallery, Hong Kong is thrilled to present 'R for Rhombicuboctahedron, vol. 8', a new chapter of 'The Critical Dictionary of Southeast Asia' (2012-present) by internationally acclaimed artist Ho Tzu Nyen (b. 1976, Singapore). Akin to an organism, it is part of an ongoing project that grows, generates and provides critical insight into the pluralistic definitions of the territories under this nomenclature. Born out of recognition for how sweeping the term 'Southeast Asia' is, it considers what makes up an area not unified by language, religion or political power. The exhibition is a part of an "endless series of possible Southeast Asias"[1], which collectively form a torn yet interconnected terminological territorial tapestry.

Described as "a platform facilitating ongoing research, a matrix for generating future projects and an oracular montage machine" [2] 'The Critical Dictionary of Southeast Asia' (CDOSEA) is part of a database of texts, music, online images, that according to an algorithm selects and weaves different sounds and images to form an "Abécédaire" first developed while in Residency at the Asia Art Archive. Presented as a video and a series of lightboxes throughout the gallery space, 'R for Rhombicuboctahedron, Vol. 8' takes as a launching pad the definition of a rhombicuboctahedron – an object with 26 sides – which numerically mimics the number of letters in the Latin alphabet and thereby the structural parameters of 'The Critical Dictionary of Southeast Asia'.

At the heart of the exhibition is an algorithmically-edited video on an infinite loop at the end of the gallery space; video materials are detoured from online sources and recomposed in endless variations by the algorithms created by Ho Tzu Nyen in collaboration with Jan Gerber and Sebastian Lütgert. These same algorithms also trigger a wall of LED lights that pulsate and burn away the video images. This stream of images and light are accompanied by the incantatory voice of ongoing Singaporean musical collaborator Bani Haykal.

Permeating the space is a new series of lightboxes. These lightboxes each serve as a physicalised condensation of the complex processes underlying the project of CDOSEA. For example, "CDOSEA: Dice Rhombicuboctahedron" (2019), assembles 26 images (one for each letter of the alphabet) from the algorithmically assembled archive into a moving 26 sided dice. "CDOSEA: Flat Rhombicuboctahedron" (2019) on the other hand, is a flattened-out version of the rhombicuboctahedron to be mentally reconfigured by the thinking viewer. Two further square lightboxes consist of 26 images overlaid through the technique of the lenticular print, and finally a single square and gridded lightbox functions as a lenticular, two-dimensional index of all the images assembled for this version of the CDOSEA.

'R for Rhombicuboctahedron, vol. 8' follows the pillars of Ho Tzu Nyen's complex and considered practice. There is a pervasive sense of ambiguity, theatricality and unease, augmented by a collection of historical, literary and pop culture references. Centrally, Ho charges the viewer emotionally and physically to deliver a multisensory consideration of what we know and crucially, do not. Indeed, this work, the larger overarching project, and the projects that have stemmed from it, may be described as a "dense constellation of particles—constantly shifting shape" [3], giving way to new layers, discoveries – elements of interpretation.

Ultimately, Ho's work is one of multiple engagements, readings and experiences. Careful and deliberate, his practice sits on the cusp of investigative research, the work of a true scholar, and that of a proficient as well as articulate narrator. As described by Ho himself, however, "spotting references is never a crucial thing in my work. I always try to produce work for an imaginary spectator who might have zero understanding of these references" [4]— a comment that reminds us that Ho's practice is not about projection of what we know, it is about opening the door onto something we did not.

Ho Tzu Nyen has been widely exhibited with solo exhibitions at Kunstverein, Hamburg (2018); McaM, Shanghai (2018); Asia Art Archive, Hong Kong (2017); Guggenheim Museum, Bilbao (2015); Mori Art Museum, Tokyo (2012); Artspace, Sydney (2011); Contemporary Art Centre of South Australia. He also represented Singapore at the 54th Venice Biennale (2011). Recent group exhibitions include Sharjah Biennial, Sharjah (2019); Gwangju Biennale, Gwangju (2018); Dhaka Art Summit, Dhaka (2018); '2 or 3 Tigers' at Haus der Kulturen der Welt, Berlin (2017). His works have been presented at QAGOMA, Brisbane (2016); Guggenheim Museum, New York (2013); Times Museum, Guangzhou, China (2013); Witte de With, Rotterdam (2012). He has also participated in numerous international film festivals including the Sundance Film Festival in Park City, Utah (2012); 66th Venice International Film Festival (2009); 41st Directors' Fortnight at the Cannes International Film Festival in France (2009). Ho was an Artist-in-Residency at Asia Art Archive, Hong Kong (2013), and also the DAAD, Berlin (2016 – 2017).

[1] Ho Tzu Nyen in conversation with Heidi Ballet, 2017

[2] <https://cdosea.org>

[3] Ho Tzu Nyen 'Clouds of Density' by Daryll Wee, May/June 2011

[4] Ibid.

馬凌畫廊(香港)很榮幸呈獻“東南亞批判性辭典之八：小斜方截半立方體”，作為世界知名藝術家何子彥(生於1976年，新加坡)的持續性項目《東南亞批判性辭典》(2012-現在)的又一新篇章。該項目以有機體的姿態不斷演化，就「東南亞」的多元區域概念產生和啟發批判性的對話。基於「東南亞」一詞的普遍性，何子彥致力探討在語言、宗教和政治不統一的环境裏，是什麼構成了東南亞這一整體。此次展覽屬於「無盡個可能的『東南亞』系列」[1] 之一，在術語和地域層面上形成藕斷絲連的關係狀態。

何子彥如此形容《東南亞批判性辭典》：「一個長期調研的平台，是未來項目的起源地，是口述軼事的蒙太奇機器」[2]。從何子彥在香港亞洲藝術文獻庫的藝術家駐留項目開始，它囊括了文字、音樂和在線影像，由算法不斷對素材進行篩選，彙編成26個A到Z的詞條。本次展覽由一個視頻和幾組裝置作品組成，從小斜方截半立方體的定義入手，這個阿基米德立體的26面正好呼應了26個拉丁字母，為《東南亞批判性辭典》奠定基礎。

在展廳的最後一個空間，展覽的中心作品為一個利用算法編輯創作的視頻在定制的黑房裏無限循環播放。由Jan Gerber和Sebastian Lütgert 創建的算法不斷隨機篩選何子彥從互聯網彙集的錄像資料，同時指令閃爍的LED燈與視頻的互動，配合著項目合作者、新加坡音樂人巴尼·海卡爾或反覆唸誦、或喃喃細語的配音。

貫穿著展覽空間是一組新製作的燈箱，將《東南亞批判性辭典》的創作過程和精萃活靈活現：《東南亞批判性辭典：小斜方截半立方體(骰子)》(2019)彙集26個圖像，各代表著一個字母，透過算法形成一顆活動的26面骰子。《東南亞批判性辭典：小斜方截半立方體(平面)》(2019)則代表著二維版本的小斜方截半立方體，鼓勵觀者自行透過聯想將其重新組合。另外兩個燈箱利用光柵技術層疊26個圖像，都代表著屬於《東南亞批判性辭典》的截幀、文字和詞條。

“東南亞批判性辭典之八：小斜方截半立方體”延續了何子彥充滿巧思的創作脈絡，參考一系列文學、藝術史和音樂的文獻，一種被擴大強化的模糊、戲劇性和不安的感受充斥於其中。何子彥藉由身心兩方面來調動觀眾多種感知，並促使其思考那些我們已知的和更為重要的未知。誠然，此次展出的新作《東南亞批判性辭典》系列以至其延伸項目皆可以被描述為「無數微粒的雲集，有着不斷變化的形狀」[3]，賦予詮釋方法以新的層次和發現。

何子彥的作品是一種多重的複合物，是參與、是讀物也是體驗。何子彥基於細緻謹慎的試驗性研究進行創作，使其作品更像是來自一位真正的學者，或是一位嫺熟的敘述能手。然而根據其自己的描述，「發掘文獻資料絕非我創作中的重中之重。我一直在試圖以一個或許對這些資料一無所知但極具想像力的旁觀者來進行創作。」[4]這一自評讓我們意識到，何子彥的藝術實踐並非關於那些我們已知的事物，而是在為我們打開一扇通向未知的大門。

何子彥曾在世界多地舉辦個展，包括漢堡藝術協會(2018)、上海明當代美術館(2018)、橫濱表演藝術論壇(2018)、香港亞洲藝術文獻庫(2017)、東京森美術館(2012)、悉尼藝術空間(2011)、阿德萊德南澳大利亞當代藝術中心(2010)。此外，何子彥曾代表新加坡參加2011年第54屆威尼斯雙年展。其群展包括沙迦雙年展(2019)、光州雙年展(2018)、新加坡國家美術館(2018)、達卡藝術峰會(2018)、柏林世界文化宮(2017)、紐約古根海姆博物館(2016)、布里斯班現代美術館(2016)、畢爾巴鄂古根海姆博物館(2015)、紐約古根海姆博物館(2013)、廣州時代美術館(2013)和鹿特丹維特·德維茨當代藝術中心(2012)等。其還曾多次參加國際電影節，包括美國帕克城舉行的2012年辛丹斯電影節、2009年第66屆威尼斯國際電影節和2009年第41屆法國戛納國際電影節導演雙周單元。何子彥曾於2017年完成香港亞洲藝術文獻庫的藝術家駐留項目。

[1] 何子彥與海蒂·芭蕾特對話，2017年

[2] <https://cdosea.org>

[3] Darryl Wee:《濃密的雲：何子彥》，2011年5/6月

[4] 同上



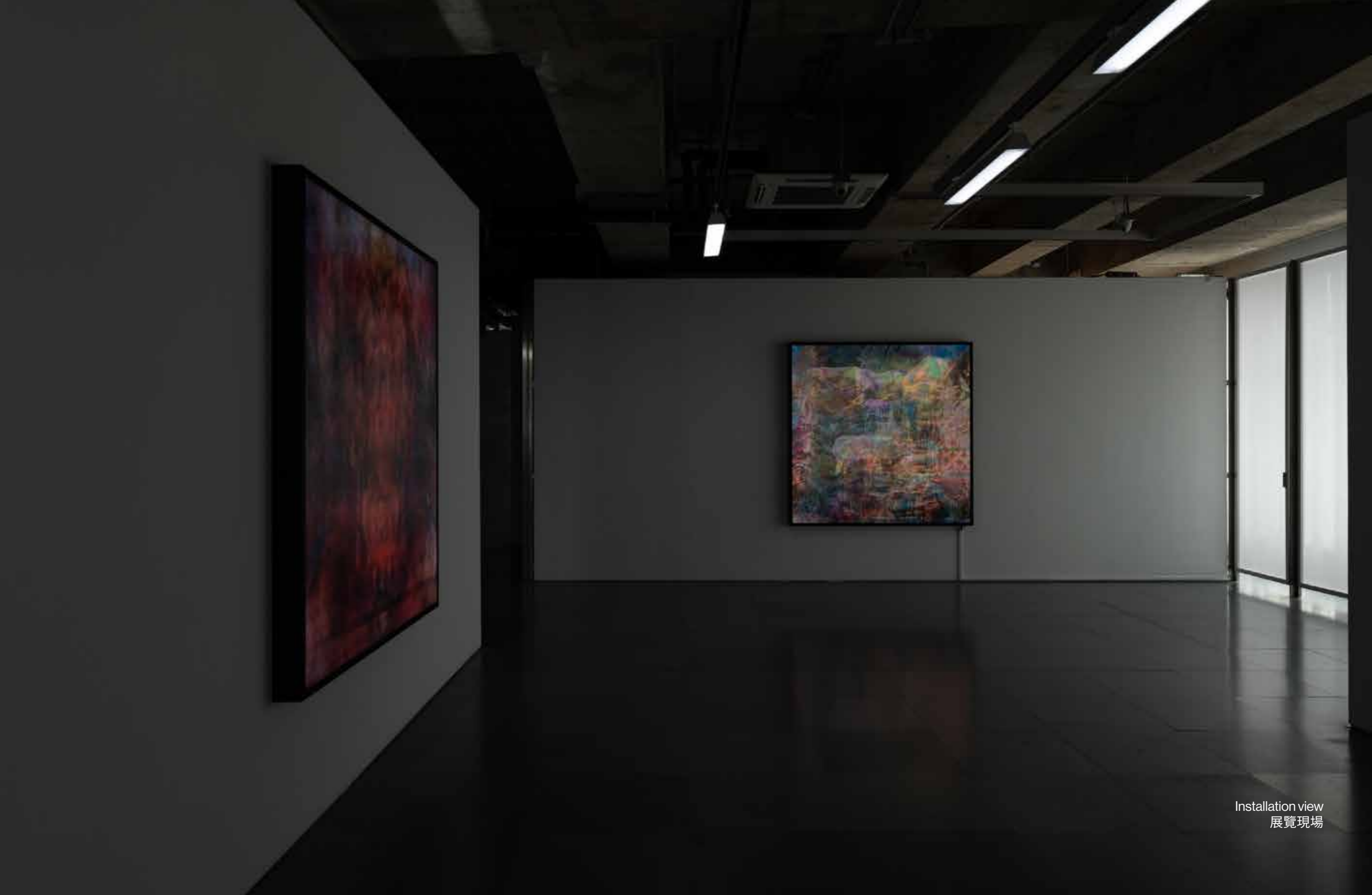
Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



CDOSEA: Square Stack (Landscapes)
東南亞批判性辭典：正方形層疊（景觀）
2019

Lenticular print, LED light box, metal frame
光柵打印，LED燈箱，鐵框
180 x 180 x 10cm

[Watch video](#)
觀看視頻



CDOSEA: Square Stack (Faces), Lenticular lightbox
東南亞批判性辭典：正方形層疊（人臉）
2019

Lenticular print, LED light box, metal frame
光柵打印·LED燈箱·鐵框
180 x 180 x 10cm

[Watch video](#)
觀看視頻



CDOSEA: Dice Rhombicuboctahedron
東南亞批判性辭典：小斜方截半立方體（骰子）
2019

Prints on acrylic, motor, light box, tube
亞克力上打印，馬達，燈箱，管子
Diameter: 1 m

[Watch video](#)
觀看視頻



(Detail 細節)



比如鹿、野豬
I like the deer and the boar

The Critical Dictionary of Southeast Asia
東南亞批判性辭典
2017 - ongoing

Single channel HD video, algorithmic editing system, 5 channel sound, LED Lights, 1 PC
單頻道高清錄像, 有聲, LED燈, 1PC
Duration: Infinite
無限循環播放

▶ Watch CDOSEA
觀看視頻



(Detail 細節)



CDOSEA: Flat Rhombicuboctahedron
東南亞批判性辭典：小斜方截半正方體（平面）
2019

UV prints on acrylic, light box, metal frame
亞克力上打印，燈箱，鐵框
120 x 193 x 3 cm



Sharjah Biennial 14 (SB14): Leaving the Echo Chamber
沙迦雙年展14: 離開迴音室

Various locations, Sharjah, United Arab Emirates
多個展區, 沙迦, 阿拉伯聯合酋長國

07.03.19 - 10.06.19

Leaving the Echo Chamber- Journey Beyond the Arrow

Curated by Zoe Butt

'Journey Beyond the Arrow' offered deeper context to the movement of humanity and the tools that have enabled or hindered its survival. From spiritual ritual to cultural custom, technological process to rule of law, all such practices employ objects and actions that continually move in voluntary and involuntary patterns of discovery, conquest, witness and exile across land and sea.

However, the human journey surrounding the movement of these tools—its cause and effects, its feedback, its 'echo'—clamors for collective sense amidst textbooks of little historical truth, online archives that are questionably fabricated and governmentally surveilled, and bureaucracies of academic systems of research and rigor that struggle to keep up with the pace of change in their assumed 'D'isciplines.

In this exhibition, artists revealed the intergenerational impact of a range of physical and psychological 'tools', of how the representations and meanings of these tools have shifted as a consequence of colonial exploitation, social and religious conflict or ideological extremism. With their own distinctive approaches, the artists assembled here investigate the historical context of the 'bow', which reveals the 'arrow' of humanity's echo—an echo of the diversity of all our activity in relation to language, memory, belief, ritual, and cultural and social practice. The artists' imaginative retelling of our planet opens us up to what has been overlooked or lost in the echo chamber—a chamber that is economically intertwined yet governmentally divided, often culturally stymied by tradition and insidiously controlled by authoritarianism, a chamber that betrays us when we blindly participate in its algorithmic realm, which pursues quantity instead of meaning.

'Journey Beyond the Arrow' aimed at illuminating the necessity of exchange and diversity across the globe and throughout human history.

- Text by Sharjah Art Foundation

“離開迴音室”-分展 “*Journey Beyond The Arrow*”

由Zoe Butt策展

分展“Journey Beyond The Arrow” 提供了更深層次的語境，以探討人類活動以及有助或阻礙其生存的工具。從精神儀式到文化習俗、技術過程再到法律規則，所有這類實踐採用的物品和動作，都不斷以自願或非自願的方式在海陸之間經歷被發現、征服、見證和流放的過程。

然而，人類的歷程圍繞著這些工具的變動——包括它們的因果、反饋、“迴音”——在鮮有歷史真相的教科書中、在被可疑偽造且政府監控的在線檔案中、以及在努力試圖跟上他們所假定的”學科“變化的官僚主義嚴格學術研究系統之中大聲呼籲集體意識。

在這次展覽中，藝術家們揭示了一系列物理及心理「工具」及其表象和含義如何轉換成殖民主義剝削、社會和宗教衝突或意識形態極端主義之後果的代際影響。藝術家們以各自獨特的方法來探索「弓」的歷史語境，與「弓」所揭示的人性迴音中的「箭頭」。這種人類所有活動的多樣性的迴音，是關於語言、記憶、信仰、儀式、文化以及社會實踐。藝術家富有想像力地複述這個星球，使我們得以發現迴音室中被忽視或迷失的地方。這個迴音室在經濟上相互交織，卻在行政上分裂，在文化上常受傳統的束縛和專制的隱伏控制；當我們盲目參與到這個迴音室追求數量而非意義的算法領域中時，它又會與我們背道而馳。

“Journey Beyond The Arrow” 這個展覽旨在闡明交流的必要性和橫貫全球、縱貫人類歷史的多樣性。

- 文字由沙迦藝術基金會提供



'R for Resonance', 2019

From 'The Critical Dictionary of South East Asia' 2012 ongoing. Installation with VR Video 360 degrees, ambisonic sound through headphones, single-channel HD video projection, 5-channel sound; dimensions variable. Installation view: Dar Al Nadwa, Calligraphy Square. Part of Sharjah Biennial 14: 'Leaving the Echo Chamber' 2019. Commissioned by Sharjah Art Foundation. Courtesy of the artist and Edouard Malingue Gallery (Hong Kong, Shanghai). Image courtesy of Sharjah Art Foundation.



'R for Resonance', 2019

屬於自2012年起持續性項目《東南亞批判性辭典》。360度虛擬現實錄像裝置，混合立體聲頭戴耳機，頻高錄像投影，5聲道立體聲；尺寸可變。攝影：Dar Al Nadwa, Calligraphy Square. 沙迦雙年展14：“離開迴音迴音室”，2019。受沙迦藝術基金會委託和馬凌畫廊支持。圖片由藝術家、馬凌畫廊（香港、上海）和沙迦藝術基金會提供。



Installation view
展覽現場



Installation view
展覽現場



Heteroglossia
喧嘩

HOW Art Museum, Shanghai, China
昊美术馆, 上海, 中国

07.11.18 - 17.02.19

Historically, human society has maintained itself through the coexistence of distinct varieties of peripheral forces standing in opposition to a single, authoritative power that rules from the center. Referring to the coexistence of different languages as well as the conflicts between them, the term “heteroglossia” also reflects the plurality and fluidity that characterizes our contemporary culture and society. Since the end of the last millennium, the wave of globalization has lent momentum to the acceleration of this movement towards pluralism. Meanwhile this same globalization has also witnessed the expansion of nationalism and the increased tension and segregation that has emerged on territorial borders. In other words, along with the consequences of global standardization at the superficial level, radical changes have simultaneously germinated within society.

In our current century, contemporaneity transcends national boundaries and embraces integration, plurality, and fluidity as its core values. Situated in the context of contemporaneity, the exhibition Heteroglossia showcases artworks by ten artists from across different countries and regions of the world. Their practices have been exposed to the general influence of Chinese culture, yet they have evolved along different trajectories by incorporating distinct varieties of historical experience, memory, and identity. Their works make use of the media and materials produced by and populating our current society, and forms a constellation that offers unique observations on as well as distinct insights into each specific site and zeit they inhabit. Featured in this exhibition are installations, moving image works, and performances, among other forms of art. Together, the works strive to dissolve the traditionally defined and physically constructed boundaries of the museum. Thus they interact with each viewer on the level of reflection and revelation, as well as with society as a whole. Through this presentation the curatorial team at HOW Art Museum wishes to build a platform for dialogue, and to convey to the public our thoughts and concerns on the “contemporary”.

- Text by HOW Art Museum

“喧嘩”意指不同語言共存與衝突的狀態，亦可理解為當代社會文化的多元與非固定性特徵。始於20世紀末的全球化浪潮突顯並加速了這一特徵。然而，帶來了多元性的同時，全球化也在某種程度上促進了民族主義的發展和國家疆界的強化；在全球化語境相互影響的趨同表像下，激烈的社會變遷正同步進行著。

在我們生活的21世紀，當代性超越了國家的界限，並以融合性、多元性以及非固定性作為其核心價值。展覽“喧嘩”立足於當代性，呈現10位來自不同國家和地區藝術家的作品。他們都受中華文化的影響，但卻有著不同的歷史經驗、記憶與身份；他們運用產生和流行於當下的媒介進行創作，並由此傳達出對所處獨特地域與時代的不同觀察和見解。參展作品涉及裝置、影像、行為等形式，力圖消解美術館空間的傳統物理界限，對社會個體與整體進行反省與啟示。昊美術館策展團隊希望能藉此搭建對話的平台，傳達美術館對“當代”的認知與思考。

- 文 昊美術館



'NO MAN', 2015
《無人之境》, 2015

6 channel video projection on mirrors, smoke machines, 10 channel sound, show control system
鏡面6頻道視頻投影, 煙霧機, 10聲道音響, 演出控制系統

6 min
6分鐘

Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 吳美術館, 上海
拍攝: 1st-im工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 吳美術館, 上海
拍攝: 1st-im工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 昊美術館, 上海
拍攝: 1st-im工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 昊美術館, 上海
拍攝: 1st-im工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, "喧嘩", 昊美術館, 上海
拍攝: 1st-im工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 昊美術館, 上海
拍攝: 1st-im 工作室



Installation view, 'Heteroglossia', HOW Art Museum, Shanghai
Photography: 1st-im studio

展覽現場, “喧嘩”, 昊美術館, 上海
拍攝: 1st-im工作室

The Critical Dictionary of Southeast Asia – Vol. 3: N for Names
東南亞批判性辭典之三：名字

Kunstverein in Hamburg, Germany
德國漢堡藝術協會

09.08.2018 - 07.10.2018

The artist Ho Tzu Nyen (*1976 in Singapore, lives and works in Singapore) uses historical texts and artifacts to create technically and visually impressive films, video pieces, installations and theater works. Many of the artist's works are formally inspired by Baroque and the format of the tableau vivant, while also making numerous references to philosophy and the history of art and cinema. His installations are filled with as many signs as the sources from which they are derived. Pop cultural references mingle with citations of past eras in a sophisticated, filmic time vacuum. They are to be understood as allegories of the absence of the unspeakable history that has not been present in public life until this day.

His artworks are based on comprehensive research and the meticulous collection of data, the results of which he prepares like a historian. The thematic focus of his artistic practice is on the hegemonic power structures that have shaped the history of Singapore and Southeast Asia. This practice is reflected above all in 'The Critical Dictionary of Southeast Asia', a long-term project situated in the renowned Asia Art Archive in Hong Kong. In 'The Critical Dictionary of Southeast Asia', Ho Tzu Nyen collects metaphors, practices, sounds, biographies, and narratives beyond the official historiography that surmount national borders which were artificially drawn during colonial times, thus formulating the possibility of a different collective identity for the entire region. The result is an archive now including thousands of hours of audiovisual material that Ho has published as a virtual, critical encyclopedia, and which he also uses as source material for further artistic works.

The Kunstverein in Hamburg presents excerpts of this project that deals with the region by posing complex questions of heritage, politics and culture. They are set in a new relation to each other for the location at Klosterwall. 'The Nameless' (2015) is a video installation revolving around a Chinese-Vietnamese man named Lai Teck. From 1939 to 1947, Lai Teck was one of the 50 known pseudonyms of the secretary-general of the Malayan Communist Party, until he was killed in Thailand after being exposed as a triple agent. He initially worked for the French, then for the British secret troops, and finally, during the years of Malayan occupation (1941-1945), for the Japanese secret police. Using appropriated footages from Hong Kong starring the iconic actor Tony Leung Chiu Wai over 20 years, the work relates the story of an identity metamorphosis lurking beneath the surface of nations and ideologies. Through the overlaying of several languages and the compilation of images of a single actor against different Asian films shot between 1989 and 2013, 'The Nameless' seeks to depict this historical, mutating and eclectic character as one that not only influenced a crucial period of Malayan history, but also embodies the overlapping historical and ideological complexities of Southeast Asia. This story filled with ambiguities could not be shown in Shanghai because of the Chinese censors.

The artist sets the installation 'The Nameless' in relation to his work 'The Name' (2015-2018) about the mysterious writer Gene Z. Hanrahan – and frames both with a new installation consisting of material drawn from his virtual dictionary 'The Critical Dictionary of Southeast Asia'. 'The Name' is an energetic found-footage montage of movies from the history of Western cinema that usually depict the creative but also excruciating act of writing in the form of a romantic genius cult. At the same time, the level of the voice-over deals with a type of author that entirely deviates from this idea. With 'The Name', Ho presents a filmic realization of his research on the mysterious author Gene Z. Hanrahan, whose published oeuvre he has been tracing for quite a while. The starting point of his interest in the writer is Hanrahan's astonishingly informative essay on the communist struggle on the Malayan peninsula during the time of

colonialism (*The Communist Struggle in Malaya*, 1954). Further publications, including ones on Chinese guerilla tactics or the work of Ernest Hemingway titled *The Wild Years*, make Hanrahan's identity as an author-subject appear ever more dubious. When Ho did research on the character, he hardly found any traces of him as a real person and speculated about whether the name was possibly a pseudonym or the author a ghostwriter working for U.S. government authorities during the Cold War. Ho's film, then, engages with the instability of the concepts of work and author by employing filmic means and based on a concrete historical case that left its mark on Malayan historiography. The version of 'The Name' shown at the Kunstverein in Hamburg is updated with a second voice-over drawn from a yet unpublished essay by Dr. Marc Opper who might possibly have uncovered the "real" Gene Z. Hanrahan. Therein, he presents information which contradicts the narration of the first version of 'The Name' on a factual but not necessarily conceptual level.

The installation, in turn, stands in relation to the stage piece 'The Mysterious Lai Teck', a visually stunning agent story revolving around politics and betrayal in postcolonial Malaysia that will celebrate its world premiere at Kampnagel.

Ho Tzu Nyen has studied Fine Arts at the Victorian College of the Arts in Melbourne and Southeast Asian Studies at the National University of Singapore. Solo exhibitions (Selection): Substation Gallery, Singapore (2003); Contemporary Art Centre of South Australia, Adelaide (2010); Artspace, Sydney (2011) and Mori Art Museum, Tokyo (2012). In 2011, Ho represented Singapore at the 54th Venice Biennale. He participated at a variety of international film festivals such as the 41st Directors' Fortnight at the Cannes International Film Festival (2009) and the Sundance Film Festival in Park City, Utah (2012). Group exhibitions (Selection): Singapore Biennial (2006); Video Killed the Painting Star, Contemporary Center of Art, Glasgow (2007); Thermocline of Art: New Asian Waves, ZKM Center for Art and Media, Karlsruhe (2007); Asia Pacific Triennial, Queensland Art Gallery, Brisbane (2009); No Soul for Sale, Tate Modern, London (2010); transmediale.11, Haus der Kulturen der Welt, Berlin (2011); Surplus Authors, Witte de With, Rotterdam (2012); Autonomous Zones, Times Museum, Guangzhou, China (2013) and Social Factory, 10th Shanghai Biennale (2014). In January 2015, Ho received the Grand Prize Award of the Asia Pacific Breweries Foundation Signature Art Prize.

This project is a coproduction of the Kunstverein in Hamburg with Internationales Sommerfestival Kampnagel and is supported by the Ministry of Culture and Media of the Free and Hanseatic City of Hamburg as well as ZEIT-Stiftung and Behn Meyer.

- Text by Kunstverein in Hamburg

藝術家何子彥(1976年生於新加坡,現生活工作於新加坡)擅長借鑒歷史文獻和手工藝品通過技術和視覺的手段來創作令人深思的影片、錄像、裝置和劇場作品。許多何的作品都受到巴洛克風格和舞台生動場景的影響,同時還參考借鑒了哲學及藝術和電影的大量文獻。從其裝置作品中可以發現大量基於文獻參考的衍生標誌。在史料的基礎之上,何以嫻熟的電影技巧巧妙融合當下的流行文化。這些作品被視為是對那些直至今日才被大眾所知的那些難以啟齒的歷史的諷寓。

基於全面徹底的調研和精準的數據搜集,何如一位歷史學家般嚴謹地進行創作。在香港亞洲藝術文獻庫進行的長期項目《東南亞批判性辭典》中,那些影響新加坡和東南亞歷史的霸權結構是此次藝術實踐的主題。在這一項目中,何搜集整合各類官方史料之外的隱喻、活動、傳記和故事,這些資料跨越了在殖民時期由人為劃分的國界,最終構成了對整個地區多樣的集體認同的可能。這一特殊的歷史檔案含括了數千小時的視聽資料,並以批判性的虛擬百科全書的形式出版,為其進一步深入的藝術創作提供了豐富的資料來源。

漢堡藝術協會節選了這一提出各類傳承、政治和文化問題的項目,以一種全新的關係在舉辦地Klosterwall詮釋呈現。《無名》(2015)是一錄像裝置作品,故事圍繞名為萊特的中越混血展開。萊特,這是主角在1939至1947年間擔任馬來亞共產黨總書記時50多個假名中的一個,後因暴露了三重間諜的身份而被殺害於泰國。其最先為法國效力,後又服務於英國的秘密部隊,在馬來亞被佔領的期間(1941-1945)又再次成為日本秘密警察的情報員。通過選取來自香港著名男演員梁朝偉在20多年間的電影片段,這部錄像作品描述了關於潛伏在國家和意識形態之下的身份嬗變的故事。通過多種語言的堆疊和同一演員在1989年至2013年間不同亞洲電影中的影像彙編,《無名》試圖將這一歷史上的神秘多變的人物描繪成一既反映馬來亞歷史上的特殊時期又體現東南亞複雜的歷史和思想形態的角色。由於中國大陸的審查,這一充滿迷思的錄像故事無法在上海得到公映。

和裝置作品《無名》相關的是另一件有關具有神秘色彩的傳奇作家根茨·Z·漢拉恩的作品《名字》(2015-2018)。這件基於何的虛擬詞典《東南亞批判性辭典》中的資料而創作的裝置作品,大量採用了西方電影史上現成的蒙太奇影片,以一種浪漫又天才般的狂熱形式呈現富有創造又飽受苦楚的寫作過程,而旁白的水平卻以作者的風格完全背離。藉由《名字》,何以電影的方式呈現其花費大量時間搜集到的有關神秘作家根茨·Z·漢拉恩的畢生創作資料。何對漢拉恩的興趣源於其發表1954年的《馬來亞共產主義的鬥爭》,這一論文充滿大量關於在殖民主義盛行時期內發生在馬來半島的共產主義鬥爭的史實。其他引發何關注的出版物還包括《中國游擊戰術》和歐內斯特·海明威的《瘋狂年代》。這些出版物使得漢拉恩的作家身份更為撲朔迷離。在何收集這一人物的資料時,幾乎很難找到現實中的真人線索,由此他推測漢拉恩可能是一個假名,或者此人是在冷戰時期服務於美國政府當局的專職撰稿人。由此,何基於馬來亞史料中的具體歷史事件以電影的方式來融入表達作品和作者自身中的不確定性。在漢堡呈現的版本加入了第二個新的旁白。這一旁白摘自馬克·奧珀教授尚未出版的論文,其聲稱或許發現了真實的根茨·Z·漢拉恩的身份,並在事實而非概念的層面提出了與第一版《名字》中的敘事完全相反的信息。

這一裝置錄像作品和另一件圍繞馬來西亞後殖民時期中的政治運動及背叛展開的極具視覺震撼力的錄像作品《神秘萊特》一起在德國世界著名劇院坎波納格全球首映。

何子彥在墨爾本大學維多利亞藝術學院獲得藝術學士,後又獲得新加坡大學東亞研究碩士學位。其個展包括:新加坡電力站畫廊(2003)、阿德萊德南澳大利亞當代藝術中心(2010)、悉尼藝術空間(2011)和東京森美術館(2012)。在2011年,何代表新加坡參加第54屆威尼斯雙年展。起多次參加國際電影節,例如2009年第41屆法國戛納國際電影節導演雙周單元和2012年在美國帕克城舉行的聖丹斯電影節。其群展包括:新加坡雙年展(2006)、「錄像殺死畫家」,格拉斯哥現代藝術中心(2007)、「Thermocline of Art:NewAsianWaves」,卡爾斯魯厄ZKM媒體與藝術中心(2007)、亞太區三年展,布里斯班昆士蘭美術館(2009)、「靈魂不出售」,倫敦泰特現代美術館(2010)、柏林新媒體藝術家.11,世界文化之家(2011)、「過剩的作家」,鹿特丹Witte de With當代藝術中心(2012)、「自治區」,中國廣州時代美術館(2013)和「社會工廠」第10屆上海雙年展(2014)等。在2015年1月,何榮獲亞太釀酒基金會藝術獎頒發的特等獎。

此次項目是何子彥和漢堡藝術協會及世界著名劇院坎波納格聯合製作,並受the Ministry of Culture and Media of the Free and Hanseatic City of Hamburg、時代基金會和Behn Meyer大力支持。

- 文字來於漢堡文化協會



Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



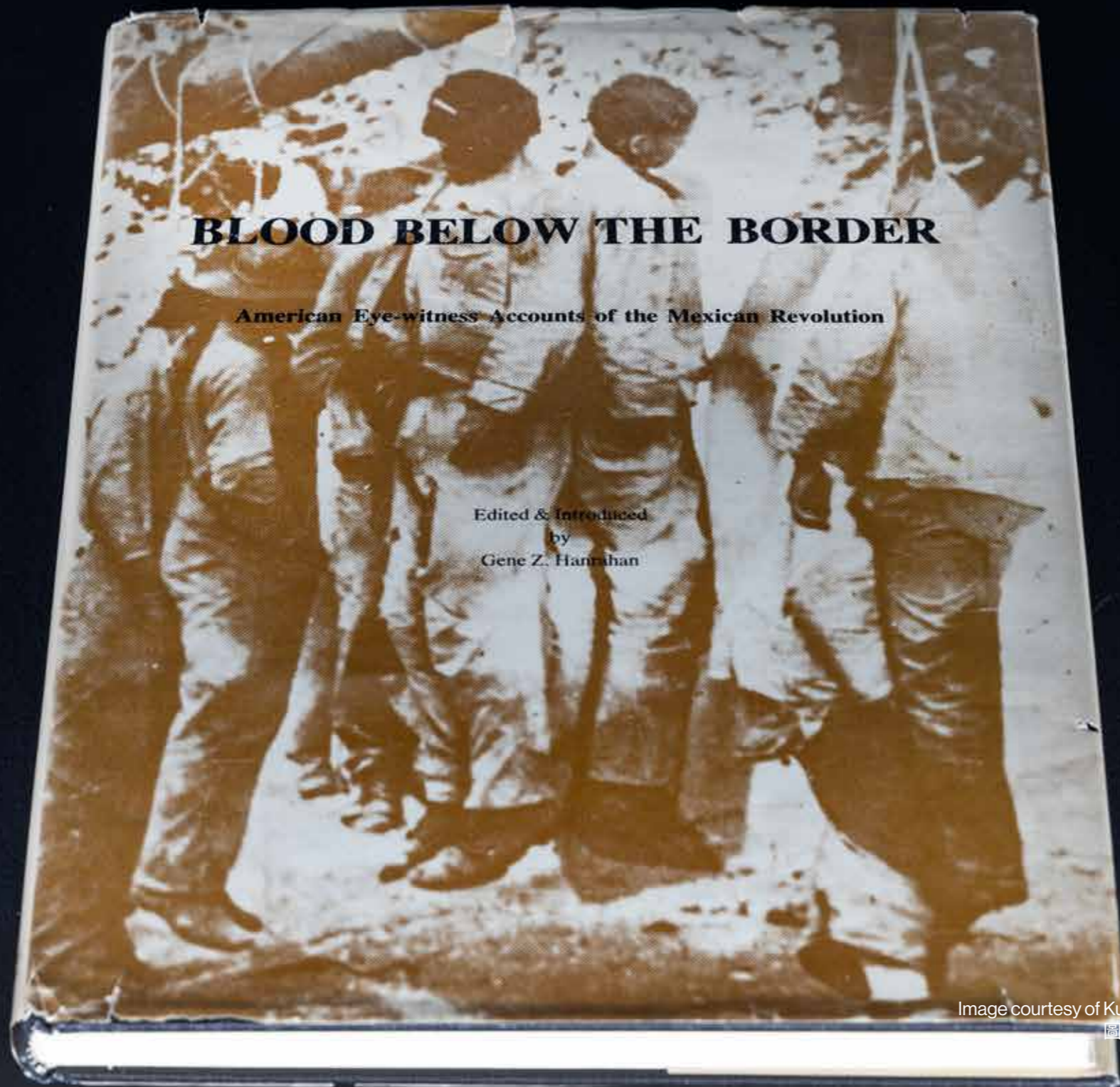
Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



BLOOD BELOW THE BORDER

American Eye-witness Accounts of the Mexican Revolution

Edited & Introduced
by
Gene Z. Harrihan

Installation view
展覽現場

Image courtesy of Kustverein in Hamburg. Photo credit: Fred Dott
圖片由漢堡美術館提供。照片來源：Fred Dott



'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》· Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供

You are wondering
Sie fragen sich



'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》· Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供

'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》, Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供



To the Police,
Für die Polizei,



'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》· Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供

the Rulers and their Police
werden die Herrschenden und ihre Polizei



'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》· Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供

into a single ear,
zu einem einzigen Ohr,



'The Mysterious Lai Teck', world premier at Kampnagel.
《神秘的萊特》· Kampnagel首映

Image courtesy of Anja Beutler and Kampnagel
圖片由Anja Beutler 與 Kampnagel提供

One or Several Works
一件或幾件作品

Ming Contemporary Art Museum (McaM), Shanghai, China
明當代美術館·上海·中國

06.07.2018 - 09.09.2018

The Ming Contemporary Art Museum is pleased to present 'One or Several Works', Singaporean artist Ho Tzu Nyen's first solo exhibition in Mainland China.

Ho Tzu Nyen's practice ranges across filmmaking, video art, installation, theatre and writing. Taking history and geopolitics as a point of departure, he endeavors to probe into a broader range of issues and to extend the definition of media through constant experiments of image, sound, text, site-specific environments and space.

'One or Several Works' is specially conceived and curated for McaM. Drawing inspiration from the symmetric and theatrical spatial layout of the museum, the artist presents six recent works and one ongoing project within four installations. Each installation is a theatre in which different works, or different versions of works, take turns to go onstage. Each installation is a performer, playing one or several roles. In this way, the artist explores the possibilities of theatre as media, inviting viewers into these spaces where intensity is continuously generated in real time, creating dynamic relationships between the viewers and the works.

The exhibition unfolds along a timeline woven by the artist, based on 'The Critical Dictionary of Southeast Asia' ('CDOSEA'), an ongoing project he initiated in 2011. Presented here as a film algorithmically composed in real-time, the 'Dictionary' tells a story about the region that spans from one million B.C.E to 2045. By blurring the boundary between history and fiction, the artist summons the specters that linger within Southeast Asia: the tiger, the weretiger, the cloud, the ghost-writer, the triple agent, an apocalyptic landscape...quoting and recalling each other. Collectively they form a connected yet paradoxical narrative.

Ho Tzu Nyen's unique insights into media result in an exhibition characterized by the constant circulation of energies between the inside and outside of works, as well as between the works and the viewer's bodies. Figures, texts, images, sounds and screens mobilized by the artist intertwine or quiver in unison. Viewers can weave their own paths to constantly experience the spiritual and physical dimensions of one or many works.

- *Text by McaM*

明當代美術館很榮幸地呈現新加坡藝術家何子彥在中國大陸的首次個展“一件或幾件作品”。

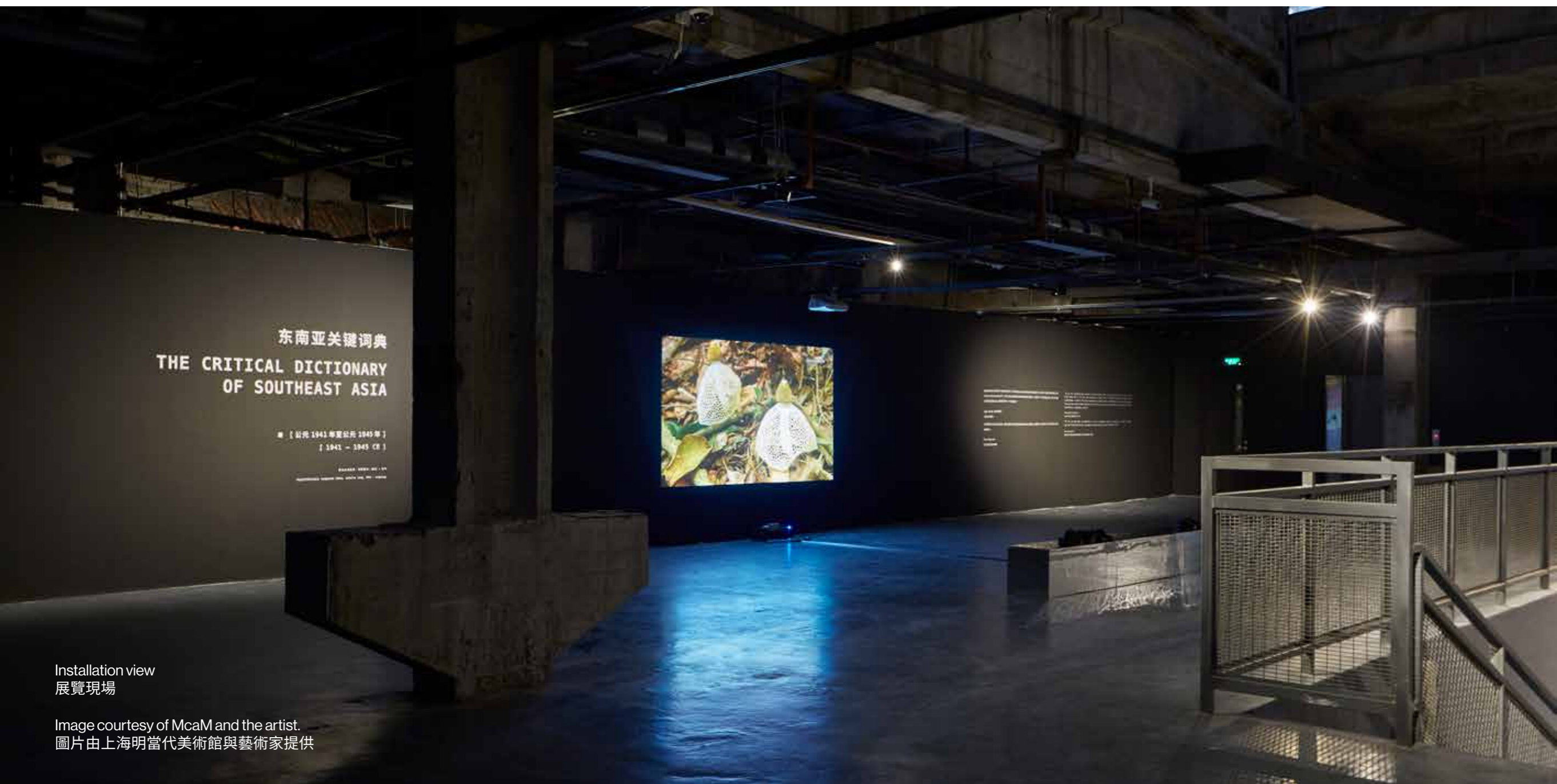
何子彥的藝術實踐跨越電影、錄像、裝置、劇場表演和寫作，從東南亞歷史與地域政治出發，探討等更為廣泛的議題，並在其關於圖像、聲音、文本、現場及空間的不斷實驗中，嘗試拓展媒介本身的定義。

“一件或幾件作品”是何子彥為明當代美術館特別構思。藝術家以美術館空間的對稱性、劇場性作為靈感，通過四組裝置呈現其近年來創作的六件作品和一個正在進行的項目。每件裝置既是一個不同作品輪番上演的劇場，也是扮演一個或多個角色表演者。藝術家藉此探索劇場作為媒介的多種可能，邀請觀眾進入這個在真實時間中持續釋放的高烈度現場，構建作品與觀者之間的能量關係。

展覽從藝術家編織的時間線開始徐徐展開，藉由《東南亞批判性辭典》這個從2011年至今進行的項目，同時也是由算法實時編輯構成的電影，打開這幅從公元前100萬年到公元2045年之間的圖景。藝術家在這裡模糊歷史與虛構之間的界限，召喚徘徊在東南亞及曖昧不清的地域之中的幽靈：老虎、人虎、雲、幽靈作家、多面間諜、末世景觀……彼此之間互為註解，互相召喚，構成彼此呼應卻充滿悖論的敘述。

何子彥對媒介的獨特理解，實現了展覽中作品內外的能量流動以及作品本身與觀者身體之間的交流。角色、文本、圖像、聲音、熒幕在藝術家的調動下交織與震顫，觀者亦可自由編織自己的觀看路徑，並在此過程中不斷與作品發生精神和身體的雙重遭遇。

- 文 明當代美術館



Installation view
展覽現場

Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供



Installation view
展覽現場

Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供



'The Cloud of Unknowing III', 2011-2018
《無知之雲 III》, 2011-2018

Synchronized 2 channel HD projection, 12 channel sound, smoke, lights,
show control system
同步雙頻高清投影, 12聲道音頻, 煙霧, 燈光, 演出控制系統

Installation view
展覽現場

Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供

25 min 55 sec
25分55秒



'The Cloud of Unknowing III', 2011-2018
《無知之雲 III》, 2011-2018

Synchronized 2 channel HD projection, 12 channel sound, smoke, lights,
show control system
同步雙頻高清投影, 12聲道音頻, 煙霧, 燈光, 演出控制系統

25 min 55 sec
25分55秒



'One or Several Tigers', 2017
《一隻或幾隻老虎》，2017

Synchronized 2 channel HD projection, automated screen, shadow puppets, 12
channel sound, smoke, show control system
同步雙頻高清投影，自動屏幕，皮影戲偶，10聲道音頻，煙霧，演出控制系統

33 min 33 sec
33分33秒



'One or Several Tigers', 2017
《一隻或幾隻老虎》, 2017

Synchronized 2 channel HD projection, automated screen, shadow puppets, 12
channel sound, smoke, show control system
同步雙頻高清投影, 自動屏幕, 皮影戲偶, 10聲道音頻, 煙霧, 演出控制系統

33 min 33 sec
33分33秒



'The Name', 2015
《名字》, 2015

Single channel HD projection, surround sound, 16 books by Gene Z. Hanrahan,
show control system, lights
單頻高清投影, 環迴立體聲, 根茨·Z·漢拉恩的16本著作, 演出控制系統, 燈光

Installation view
展覽現場

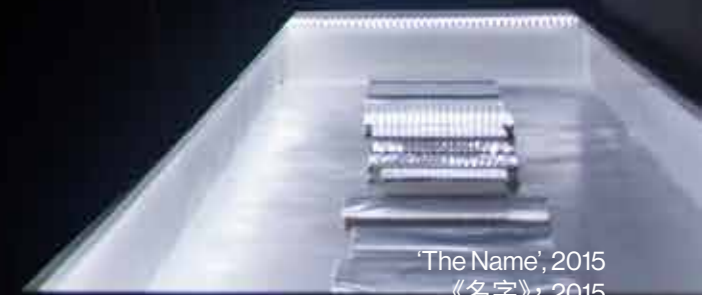
Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供

16 min 51 sec
16分51秒



Installation view
展覽現場

Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供



'The Name', 2015
《名字》, 2015

Single channel HD projection, surround sound, 16 books by Gene Z. Hanrahan,
show control system, lights
單頻高清投影, 環迴立體聲, 根茨·Z·漢拉恩的16本著作, 演出控制系統, 燈光

16 min 51 sec
16分51秒



Installation view
展覽現場

Image courtesy of McaM and the artist.
圖片由上海明當代美術館與藝術家提供



'The Name', 2015
《名字》, 2015

Single channel HD video, 5.1 surround sound
單頻高清錄像, 5.1環迴立體聲

16 min 51 sec
16分51秒



'The Nameless', 2015
《無名》, 2015

Single channel HD video, 5.1 surround sound
單頻道高清錄像, 5.1環迴立體聲

21 min 51 sec
21分51秒

Light to Night Festival 2018: Colour Sensations
2018晝夜璀璨藝術節：五光十色

National Gallery Singapore, Singapore
新加坡國家美術館·新加坡

19.01.2018 - 28.01.2018



'One or Several Tigers', 2017
《一隻或幾隻老虎》, 2017

Synchronized 2 channel HD projection, automated screen, shadow puppets, 10 channel sound, smoke, show control system
同步雙頻高清投影, 自動屏幕, 皮影戲偶, 10聲道音頻, 煙霧, 演出控制系統

33 min 33 sec
33分33秒

Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
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33 min 33 sec
33分33秒



Film Screening
放映

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

25.05.2017 - 30.06.2017

Responding to transcontinental considerations of history, power, time and discovery, Edouard Malingue Gallery is pleased to present a focused series of film screenings bringing together, for a one week period at a time, five artists working between Asia and the West. Presented in a setting that instills calm and considered viewership will be works by Ho Tzu Nyen (b. 1976, Singapore), Mark Geffriaud (b. 1977, France), Laurent Grasso (b. 1972, France), Kwan Sheung Chi (b. 1980, Hong Kong) and Sun Xun (b. 1980, China). By placing this group of filmmakers in sequential individual focus, the film series aims to urge a deeper contemplation of each practice and allow for the possibility of dialogue between their oeuvres.

Initiating the programme will be four key films by Ho Tzu Nyen who via employing a plethora of historical references unravels unspoken layers of Southeast Asian history whilst equally pointing to our own personal unknowns. 'The Cloud of Unknowing' (2011), for example, is an epic work presented by Ho for his representation of Singapore at the 54th Venice Biennale, which explores the expansive subject of the representation of the elusive and amorphous cloud. Inspired by philosopher Hubert Damisch's thesis on the form's aesthetics and symbolism 'A Theory of /Cloud/: Toward a History of Painting' (1972), the film incorporates a set of eight vignettes, each centred on a character's representation of the cloud, whilst referencing the work of Western masters such as Caravaggio, Francisco de Zurbarán, Antonio da Correggio, Giovanni Lorenzo Bernini, Andrea Mantegna, and Rene Magritte. The link between Eastern history and Western traditions is further referenced by 'EARTH' (2009), which presents a pile of bodies in the wake of an unspecified catastrophe, along with a tangle of wires and cables, stacks of wooden pallets, cardboard boxes, dead fish and fluorescent light tubes. A direct reference to Caravaggio's The Incredulity of Saint Thomas (1601–02) and his technical use of 'chiaroscuro', the work is brought to life by the score that coincides with the tentative ruminations of the emerging visual elements. Beyond art historical references, 'Gould' (2009-2013) serves as a direct reference to the famed maestro pianist Glenn Gould, and depicts a man playing the piano to extreme velocity while his head bobs, a motion that is eventually revealed as being dictated by a guiding white-gloved hand. A reference to control, puppetry, on an individual and institutional level, the istoria points to manipulations that does not seem to be. Finally, 'Newton' (2009) references the great British physicist who discovered gravity, by presenting a clinical setting in which books, the source of knowledge, are dictated to drop, only to be repeatedly blank, as the white computer screens upon which the protagonist types, suggesting a sort of unwritten history.

馬凌畫廊(香港)在2017年5月25日至7月1日期間把畫廊變成一個電影放映空間,依次於每週分別放映何子彥(b.1976)、馬克·傑夫爾沃(b.1977)、洛朗·格拉索(b.1972)、關尚智(b.1980)和孫遜(b.1980)五位藝術家的代表作影像作品。這五位藝術家來自不同的國家和地區,以影像為媒介表達他們的藝術觀點及對世界和自身的認知,用各自獨特的視覺語言來敘述當個人命運在與國家政治、地域歷史、時空變遷相重合交錯時,所產生的焦慮和反思、質問和探索、希冀和展望。

通過戲劇性的樂譜和光效來呈現大量的歷史參照是何子彥(1976年生於新加坡)創作錄像和裝置作品的主要手法。各不相同的錄像作品向人們揭示鮮為人知的東南亞歷史的同時,也在指出我們自身並未察覺的未知。何的作品脈絡參考一系列文學、藝術史和音樂的文獻,一種被擴大強化的模糊、戲劇性和不安的感受充斥於其中。何藉由身心兩方面來調動觀眾多種感知,並促使其思考那些我們已知的和更為重要的未知。以作品《無知之雲》(2011)為例,這一史詩般的作品曾由何代表新加坡在第54屆威尼斯雙年展中展出。受哲學家於貝爾·達彌施(Hubert Damisch)的著作《雲的理論》中關於美學和象徵主義的理論啟發,這一錄像主要探索無邊無形讓人難以捉摸的雲。穿梭遊走於幻想的當代人物和他們所處的環境中使得這件作品怪誕奇異又蠱惑人心。錄像中融合了8組片段,每一個片段中的主人公都是雲的化身。何用擬人的手法,具象化西方歐洲藝術大師如卡拉瓦喬、弗朗西斯柯·德·蘇巴朗、安東尼奧·科雷吉歐、喬凡尼·洛倫佐·貝尼尼、安德烈亞·曼特尼亞、雷尼·馬格利特等如何將這一轉瞬即變的元素可視化的表達過程。在作品《此地》(2009)中,在電影式的敘事中音樂被用作一種聽覺刺激物。故事好像發生在一場難測的災難之後,大量的人體雜亂地堆積著,周圍則是一堆堆凌亂的電線電纜、木質托盤、紙板箱、死魚和熒光燈管。何直接借鑒卡拉瓦喬的作品《聖托馬斯的疑惑》(1601–02)和其明暗對照法的創作技巧,藉由配樂完成了此件作品,同時也是對當下新興的視覺元素的沉思。作品《古爾德》(2009-2013)則是參考了著名音樂大師鋼琴家格倫·古爾德,描述一位晃動著腦袋的男人以極快的速度彈奏鋼琴,最終揭示男子的行為是受到一戴白色手套的手指示。參考木偶的控制,每一步錄像作品營造的夢魘被音樂的運用在個人和機構的層面得到增強。最後一件放映作品《牛頓》(2009)以發現萬有引力的偉大英國物理學家牛頓為原型,在一個白色的診所內,本是知識來源的書本在片中卻是純白毫無內容,並被一手指戳落砸中主角的腦袋。被砸中的主角隨後便開始在面對同樣純白的電腦屏幕進行著毫無結果的敲打,象徵著一種無法被記述的歷史。

FILM SCREENING
放映
25.05 - 30.06

25.05 - 03.06
HO TZU NYEN
何子彥

05.06 - 10.06
MARK GEFFRIAUD
馬克·傑夫爾沃

12.06 - 17.06
LAURENT GRASSO
洛朗·格拉索

19.06 - 24.06
KWAN SHEUNG CHI
關尚賢

26.06 - 30.06
SUN XUN
孫遜





Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



'Newton', 2009
《牛頓》，2009

Single channel HD video, stereo sound
單頻道高清視頻，立體聲

4 min 60 sec
4分60秒



'The Cloud of Unknowing', 2011
《無知之雲》, 2011

Single channel HD video, stereo sound
單頻道高清視頻, 立體聲

28 min 16 sec
28分16秒



'GOULD', 2009-2013
《顧爾德》, 2009-2013

Single channel HD video, surround sound
單頻道高清視頻·環迴立體聲

1 min 49 sec
1分49秒



'EARTH', 2011
《此地》，2011

Single channel HD video, 5.1 surround sound
單頻道高清視頻，5.1環迴立體聲

42 min
42分鐘

The Critical Dictionary of Southeast Asia, Vol. 1: G for Ghost (writers)
東南亞批判性辭典之一：鬼影寫手

Asia Art Archive's library, Hong Kong
亞洲藝術文獻庫圖書館·香港

21.03.2017 - 19.08.2017



G for Gene Z. Hanrahan



G for Ghost

A Dream of Diagonals - Interview with Ho Tzu Nyen

by Renan Laru-an

**This essay was published in "Open!" Platform Art, Culture and the Public domain based on Ho Tzu Nyen's 'The Critical Dictionary of Southeast Asia'.
Date of Publication: 2017*

Early this year, the first volume of the multimedia project 'The Critical Dictionary of Southeast Asia', a platform for ongoing research, a matrix for generating future projects and an oracular montage machine was launched at the Asia Art Archive in Hong Kong. Compiled and conceptualized by Singaporean artist Ho Tzu Nyen in collaboration with Sebastian Lütgert and Jan Gerber, Yasuhiro Morinaga and Bani Haykal, it gathers 'narratives of shape-shifting and amorphous characters, ideas, and genres'¹ and for the past few years, it has worked as a finite resource and a node for continuation of Tzu Nyen's artistic projects. The dictionary is divided into twenty-six terms – some of them annotated, for instance, in the case of G for ghost, ghostwriter, gene z. hanrahan. The perpetual sense of inscription, of perennial inflection and contamination in a server containing some 5,000 online video clips and 300 feature films on and about Southeast Asia brings the reader into an interface of displacement despite the abundance of signs.

Tzu Nyen makes films, installations and theatrical performances out of historical and philosophical texts and artefacts. His work has been presented at the Guggenheim Museum (New York, 2013), Guggenheim Museum Bilbao (Bilbao, 2015), Mori Art Museum (Tokyo, 2012) and the 54th Venice Biennale (Venice, 2011). His films have premiered at Cannes Film Festival and the 66th Venice International Film Festival.

This interview² attempts to pierce through 'a stretched [artistic] self', a skin that attempts to comprehend the vastness and delirium of a region, during a time of aggressive economic integration and efficiency, growing populism and conservatism and the relapse into an internationalist gaze on Southeast Asia. How do we receive and read a community of terms, of articulations, of interconnections? To enter Tzu Nyen's dictionary, the exchange below locates some points of apprehension that a dictionary usually evokes, while taking the chance to review some familiar and neglected terms and conditions in composing a constellation of signs and meanings. It, then, proceeds to the movement of entries, how they are being inducted into the dictionary and what they could mean as artistic positions.

Renan Laru-an: What is the genesis of the project 'The Critical Dictionary of Southeast Asia'?

Ho Tzu Nyen: The project originated with a question: what constitutes the unity of Southeast Asia? Southeast Asia is a region of profound heterogeneity that has never been unified by a common linguistic, political or religious substrate. From the early 2000s I began collecting a series of concepts, anecdotes, motifs and biographies from my various readings about Southeast Asia. Gradually, these fragments appear to me like threads by which I could perhaps weave together a map of Southeast Asia, albeit one that is torn and tattered, full of gaps and ghosts.

When one reads and/or views the approximation of 'critical', 'dictionary' and 'Southeast Asia' with each other, a double sense of parsing and reprising occurs. Initially, how did you approach the velocity of these terms?

The dictionary promises totality but on the other hand, to be critical is to take up a position. This contradiction is re-enacted in the very name 'Southeast Asia' – a region that is not one.

Could you also elaborate on what I could sense as a triangulation of the uncountable, limits, and seriality in the 'Critical Dictionary'?

A lot of what I do is about setting up various creative processes with the collaborators, and enabling each one of them to operate in relative isolation and freedom. To choreograph their various productions, I created a series of parameters that everyone worked with, and these parameters are what you are perhaps describing as 'triangulation'. I see it more like growing something. In the first manifestation of the dictionary, segments of these video materials were annotated by Bruce Quek and Kin Chui according to a list of keywords that the programmers generated out of my notes and writings on the twenty-six terms. An algorithm, created with Jan Gerber and Sebastian Lütgert performs a 'live' selection of the annotated clips and overlays them with a library of Southeast Asian music created by Yasuhiro Morinaga, and a library of vocals performed by Bani Haykal.

Like the keywords that compose the title, the terms in the 'Critical Dictionary' don't quite add up. They speak to a 'strange kind of a whole' or even a strange belonging to constraints. I am curious about some entries in the dictionary with multiple terms. How do we read them, and would it make any difference if they would be truncated under a single-entry heading? What is the place of reading in forming a relationship with the dictionary? How does this form of reading (access) translate into viewing or looking when a term is expounded in your artwork?

One example of these multi-term entries is 'H', which stood for 'Humidity', 'Hydrography', 'Hydraulics' and 'Hydrology'. It is a well-known fact that Southeast Asia contains some of the most humid places on Earth, and 'Hydrography' describes a mode of historical construction that privileges the sea, as an engine of distributing people, language and ideas. 'Hydraulics' referred to political systems that operated by the application of pressure upon water, from the large-scale irrigation of the early padi (paddy) empires on Mainland Southeast Asia to the practice of establishing choke points upon riverways by chiefs in Archipelagic Southeast Asia. 'Hydrology', which deals with state changes in the water cycle, and describes a kind of analytics needed to map out the systems of control in the 'air-conditioned nightmare' that is Singapore – an island state whose modern 'founder', Lee Kuan Yew described the air conditioner as the most important technological invention of the twentieth century. All four terms under 'H' are related to water, a substance that in Southeast Asian cosmologies is a kind of lubricant for metamorphosis. This is why in the midst of crossing rivers, certain tigers of the Indo-Malayan world can dissolve into human shape.

When you presented some of the terms in the public programme of *From Bandung to Berlin: If all of the moons aligned* (SAVVY Contemporary, 2016), I sensed that these entries do not necessarily change past constructions of the term 'Southeast Asia', or the terms that make Southeast Asia. You described them as 'metamorphic' or 'somewhat indeterminate'. They are always recalcitrant towards Southeast Asia. I thought that this process introduces the region as a situation, and therefore, in Isabelle Stengers' words: 'giving a situation that gathers the power to force those [which] are gathered to think and invent.' Could you highlight and discuss some of these terms, which amplify their movement from deconstruction?

To think the unity of the region is a question both historical and ontological, leading to a host of other questions, for example, the question of how an entity is to be delineated, or the relationship between an 'inside' to an 'outside'.

Under 'T', we have the entry 'Tiger', which sums up the history of tigers in the Indo-Malayan world over the last one million years or so. Tigers scattered across the Sunda Shelf before it broke apart into the area known as Southeast Asia.³ Approximately 10,000 years ago, when the first humans arrived, they chose to settle at the edges of forests, which is also the habitat of tigers. This proximity led to an intricate relationship between the two species. The tiger was regarded as kin, or as a vehicle for ancestral spirits, and stories of humans who can turn into tigers and vice versa abound. During the colonial era, these myths, along with tigers disappeared. But in the middle of the twentieth century, tigers would make their return as metaphors in the shape of certain figures on the fringes of civilization such as bandits, Japanese soldiers and Communist guerrillas.

Under 'L', we have the entry 'Lai Teck', a biographical account of the triple-agent Secretary General of the Malayan Communist Party. Lai Teck was one of fifty plus aliases that he was known by, and very little is known about him today, except that he was of Sino-Vietnamese origin, and had worked for the French, British and Japanese secret services, while leading the Communist party. Almost a century of Southeast Asian geopolitics is folded into the life of this nameless shape-shifter, who is also a model for a particular mode of Southeast Asian subjectivity. Quite a number of the terms I worked with had some kind of metamorphic propensity, or manifested some kind of indeterminacy, but what interests me with the dictionary is the intersection and resonance that occurs between these terms.

Recently, I read a scholarly attempt to lay the ground for the history of mathematics in the Philippines – and in turn, how this understanding of mathematical and scientific abstraction relates to Southeast Asia.⁴ The author, Ricardo Manapat, noted a developed system of enumeration in geometric concepts and cosmological tools used in a pre-historic archipelago and in existing indigenous practices. The vibrant commerce in Southeast Asia is a productive reference here. The trading of commodities enabled 'a region that is not one' to work within a system of weights and other measures of volume, which is not attuned to the notion of exactness and precision, problematic for the decimal system. Following the operational coming together of 'dictionary' and 'critical', a notion of 'total fragmentary' is invoked here, which resonates with the arithmetic system I was describing: the measure of volume only divided between wholesale and retail. This dichotomy of measure adds on the complexity of what had been called 'a non-mathematical' practice, especially in the case of counting numbers. As noted by the scholar Manapat: 'Old Tagalog and ... Old Malay, did not subscribe to the notion of mathematical infinity but instead had what is called "limit numbers" or numbers beyond which one stops at counting.' Could you share how you have allocated/are allocating weight in the entries of the dictionary?

This notion of 'non-mathematical' practice is a fecund way of elaborating a specifically Southeast Asian practice without the spectre of comparison, and without 'lack'. I think immediately about O.W. Wolters' thesis about how the rulers of early Southeast Asian empires viewed their domains as non-Euclidean Mandalas that were constituted not by fixed geographical boundaries, but as dense networks of influence and efficacy.⁵

I like this enmeshing of the cosmological with the pragmatic task of counting. I'm thinking here about my counter-intuitive, maybe quixotic attempt to generate a dictionary of Southeast Asia almost entirely on my own, rather than to work on it as an anthology. As for your question about allocation in the dictionary, my ideal state is to become completely irrelevant, because every single term will be resonating so profoundly with every other.

I think that there is something in stretching oneself to engage with the vastness of a region, which is a way of stretching beyond one's skin, while also swerving the dictionary away from the encyclopaedic dream of totality.

There is a thrill in the collision of capture and release in the immaterial network that the project shows, especially in the first encounter with its contents. How crucial is it to do this project in this site of capture (say, in the form of a dictionary) and release (say, in the promise of criticality)? How does this network accommodate the coordinates you are (re-)composing, overlapping already on the regimes of knowing and reading you just called in to perform?

The dictionary ingests images and reconfigures them in new constellations, along with new soundtracks. This perpetual reconfiguration makes the dictionary into a kind of oracular montage machine for me. It sometimes composes sequences of exquisite intensity that seem to give me answers to questions I didn't even know I had. I use the dictionary as an aide to plug into a virtual Southeast Asia. It is a generative matrix from which a multitude of timelines can emerge. Here, the process of '(re-)composing' and 'overlapping' is somewhat built into the architecture, or perhaps anti-architecture of the work itself. The format of the dictionary was something that I began with, in order to depart from.

Is this departure for restitution or recuperation of vectors? I am throwing this exhausted question at the height of appropriating technologies of restitution and recuperation for homogeneous power. The cannibalization of social spheres reaching us every day has never been so intense. How do you see ingestion as a form of doing?

I guess one can imagine the whole process to be akin to that of an Amazonian cannibal in the sense described by Eduardo Viveiros de Castro – to physically ingest the enemy's point-of-view, as a way to incorporate their perspective, to relate, but also to relativize one's own point-of-view, to shift oneself out of one's skin.

The ingestion of online materials is fieldwork in the image-sphere, and as for the exhausted question of restitution and recuperation, we posit the continued and unexhausted possibility of swerves and the continued production of new vectors. Rather than positing 'perpendicular architectures' or repeating the tired tropes of horizontal 'fields of resistance', I would like to dream of diagonals.

The gathering of entries seems to register or propose another architecture of signs and meanings. On the other hand, these articles reach out to familiar procedures of meaning-making as alternative indices of articulation. How does the (your) notion of 'artistic position' figure into the tensions of semiotics and measures of an epistemic community? Can we consider the twenty-six vectors in the dictionary as 'artistic positions'?

Absolutely. The dictionary is the transmutation of these twenty-six into lines of force. It is a compound of plastic forces that take the form of a virtual Southeast Asia.

Although I draw a lot from academic sources, what concerns me as an artist are ultimately still issues of form and plasticity, except that my chosen material is a system of audio-visual signs. With each of the twenty-six terms in the dictionary, my intention is to transmute a historical anecdote, a biography or an anthropological idea into a line of force, and in this sense, you are right to describe the twenty-six terms as vectors.

The image of vectors crossing in different lines of force delivers a picture of dancing concentric circles. They are schizophrenic without adherence to straight lines. The inherent materialism of an artistic position requires codifying transmutation and introduction of forces. Would this codification calcify forms of plasticity and virtuality? Or, shall we accommodate a promiscuous relationship between them?

The image of dancing concentric circles now rings bells in my mind. It makes me think of 'R', where we have the term 'Resonance'. This is a strange entry, because it doesn't seem to define anything, and rather it takes the form of a proposed experiment – that gongs from various parts of mainland and island Southeast Asia be gathered together and struck at the same time. The collective overtone that emerges is an expression the metallurgical differences that have gone into their fabrication, yet they come together in a relation of resonance rather than reason.

The composition of the 'Critical Dictionary' takes place at the level of the algorithmic, which is to say that rather than making a single, sequential flow of images, we are trying to create a system in which an endless number of films can be made, all of which are somewhat sculpted, but cannot be pre-determined. Our hope is that it will open up to monstrous, aberrant and yes, promiscuous lines of forces that can escape ossification, and give birth to strange, new mutants.

《關於對角線的嚮往》--- 對何子彥的採訪

作者：Renan Laru-an

翻譯：何子彥

校對：何子彥

日期：2017年11月

*本文基於何子彥作品《東南亞批判性辭典》，並在2017年出版於平台藝術「Open!」中的文化和公眾板塊。

原刊於：Open! 2017年11月

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今年年初，多媒體項目《東南亞批判性辭典》第一版在香港亞洲藝術文獻庫發起。這一項目是作為長期調研的平台，是未來項目的起源地，還是似幻似真的蒙太奇製造機。《東南亞批判性辭典》由新加坡藝術家何子彥首先提出，並與Sebastian Lütgert、Jan Gerbe、森永泰弘和巴尼·海卡爾合作彙編，囊括了「百變無形的人物、理念和種類的敘事」。在過去的五年間，其一直是何子彥藝術創作的有限資源庫和延續的節點。該辭典由26個詞條組成，其中一些帶有註釋的詞條例如字母G指「ghost」的首字母，代表鬼影寫手根茨·Z·漢拉恩。這一包含有關東南亞的5000多部在線電影片段和300部專題電影的服務器通過界面的移位給觀眾帶來了豐富多樣的影像標誌，傳達了銘文的永續性和長年進行中的演變和融合。

原刊於：Open! 2017年11月

何子彥參考歷史和哲學的文字資料及人工製品來進行錄像、裝置和戲劇表演的創作。他的作品曾於世界多地展出，包括：古根海姆博物館（紐約，2013）、畢爾巴鄂古根漢美術館（畢爾巴鄂，2015）、森美術館（東京，2012）和第54屆威尼斯雙年展（威尼斯，2011）等。其錄像作品還曾在戛納電影節和第66屆威尼斯國際電影節中放映。

原刊於：Open! 2017年11月

此次採訪試圖透過一個「被延伸的自我」的外在來理解一個地區的廣袤和錯綜複雜。具體而言是透析東南亞歷史長河中那些關鍵的時點，如經濟一體化的激烈進程、平民主義和保守主義的興起以及國際主義者的再次關注。我們如何接受和解讀一系列相關的詞條、表達和連結呢？在何子彥的辭典中，信息的交流和傳遞向讀者指出了詞典常引發的理解的一些要點。同時也是重新審視那些被人熟知或是忽略的構成標誌和意義的種種條款和協議。繼而轉向詞目的工作，如何被引入辭典以及在藝術層面的象徵意義。

Renan Laru-an:《東南亞批判性辭典》的起源是什麼？

何子彥:這一項目源於一個問題：是什麼構成了東南亞這一地區？東南亞是一個極具異質性的地區，從未統一於共用的語言、政治或是宗教基質。早在2000年初我便開始從讀到的有關東南亞的各類文獻中收集一系列概念、奇聞軼事、標誌和傳記。漸漸地，這些零散的資料於我變成了編織東南亞地圖的新線索，儘管這一地圖極為不完整且漏洞百出。

當人們讀到或是看到「批判性」、「辭典」和「東南亞」的近似詞時會產生一種有關語法分析和重複的雙重反映。最初，你是如何接觸到這些詞彙的？

辭典代表着整體性，但另一方面，批判性代表選取一個特定的立場。這一對立的矛盾又在「東南亞」這一併不統一的區域中重新定義和解讀。

可以詳細說說我所感受到的辭典中的無窮性、局限性和連續性的三角劃分？

我的主要是工作先設立多種多樣的創意過程，再與他人合作並給予每一位合作者相對獨立的創作自由。為了編排匯總他們的各自創作，我建立了一系列參數供其使用，這些參數或許就是你所說的「三角劃分」。這一過程在我看來就像是栽培一事物。在辭典最初的表現中，錄像資料的劃分是由Bruce Quek和 Kin Chui 根據一張關鍵詞列表共同注釋的。這一關鍵詞列表是由程序員們根據我對選出的26詞條的筆記和文字生成的。由Jan Gerber 和 Sebastian Lütgert 創建的算法不斷對附有注釋的片段進行篩選，並用由森永泰弘創立，巴尼·海卡爾配音的東南亞音樂圖書館覆蓋篩選出來的片段。

就像是作品標題裡的關鍵詞一樣，在這本辭典中的詞彙也顯得不那麼合乎情理。似是在解釋一個「奇怪的整體」又或是屬於某種約束。我對詞典中一些指代多詞彙的詞目很好奇。我們如何解讀它們？多個不同的詞條歸類到一個刪減的詞目下是否會對解讀產生影響？我們應該從何閱讀來和這本詞典建立聯繫？當一個詞彙在你的藝術作品中得到解讀時，如何將這一解讀的形式解釋為翻閱或是查找？

以詞目「H」為例，「H」指代「濕度」、「水文學」、「水力學」和「水文地理學」。一個有關東南亞眾所周知的事實是其擁有多處地球上最潮濕的地方。「水文學」是把海洋作為人口、語言和思想的劃分引擎，並以海洋為優先考慮因素而形成的一種歷史建構。「水力學」指代一種政治體系，運用水的壓力來操控，從早期東南亞大陸上的水稻大國大規模採用的灌溉技術到由樂施會東亞項目的首領在河道上設立阻斷點。「水文地理學」是處理水循環系統中的狀態變化，並用於解析號稱是「空調噩夢」的新加坡中的控制系統。最為這一島嶼國家的現代「領導人」，李光耀將空調的發明視為是二十世紀中最為重要的科技發明。這四個歸類在「H」下的四個詞條都與水有關，這一物質在東南亞的宇宙學中扮演着一種社會變革中的潤滑劑。正因如此，在渡河的過程中，一些來自印度馬來的老虎會化身為人形。

當你在公共項目「從萬隆到柏林」呈現辭典中的一些詞彙時，在作品《如果所有的衛星都連成線》（SAVVY Contemporary, 2016）中，我發覺這些被展示的詞目並沒有改變「東南亞」一詞的原有構成或是改變那些構成東南亞的詞彙。你稱其為「變質的」或是「一些模糊的」。這些詞於東南亞來說都是深根蒂固的。我認為這一進程將地區視為一種形勢，因而如Isabelle Stengers所言「賦予一個情形集中的權力來施令於人們集中思考和創造」。你能否着重的談一談其中的一些詞條，以及那一些通過拆解解構而擴大了其運動？

思考地區的統一就是解答一個有關歷史和本體的問題，這一問題從而引出更多的其他問題。例如，一個主體如何被描繪或是內部和外部之間是怎樣的關係等。

原刊於：Open! 2017年11月

在「T」詞目下，我們可以找到單詞「老虎 (Tiger)」。這一個詞概括了跨越過去一百萬年間或者更久的有關印度馬來地區的老虎歷史。老虎起先分佈在巽他陸架，隨後巽他陸架分裂形成了今天的東南亞地區。大約在10,000年前，人類首次登上這一片土地，並居住在森林的邊緣，這也是老虎的棲息地。相鄰而生導致了兩個物種之間錯綜複雜的關係。老虎被認為是親屬，被認為是祖靈的載體。關於人可以變身為老虎的故事層出不窮。在殖民時期，這些神話隨着老虎都消失了。然而在二十世紀中葉，老虎又以一種有着特定人物形象的比喻回歸到人們的視野，例如土匪、日本侵略軍和共產黨游擊隊等遊走在人類文明鬥爭第一線的人物。

在「L」詞目下，有單詞「萊特 (Lai Teck)」，其在一個傳記中有着三重間諜身份並擔任馬來西亞共產黨秘書長一職。萊特是50多個假名中的一個，如今對他的真實背景知之甚少，只知道他是中越混血，曾效力於法國、英國和日本的特務機關，同時還是馬來西亞共產黨的領導人。幾乎近一個世紀的東南亞地緣政治都與這個不知真名的百變人物緊密相關，其還是東南亞主觀性模式的一個特定模型。我對其中不少的詞條都或多或少的做了一些質的改變，或是以一種不確定性來呈現。而這本詞典真正吸引我的地方是詞和詞之間的交叉和共鳴。

最近我讀到一篇學術報道有關試圖就菲律賓的數學史奠定基礎。這一對數學和科學抽象的理解會如何反過來影響東南亞呢。作者Ricardo Manapat在文章中介紹了一個完備的枚舉系統用以羅列在史前列島和現存本土實踐中的幾何概念和探索宇宙哲學的工具。生機勃勃的東南亞經濟正是一個生產方面的參考。商品的交換使得這個「由多個獨立個體組成的一個地區」可以一同一個體量體系下得以運轉。這一體系並不適用於精準無誤的概念，以十進制的算法也會存在問題。在繼對「辭典」和「批判性」的操作後，「完全零散」的概念也被調用，與我提到的僅以批發和零售來衡量體量的運算系統相互作用。這一測量的二分法增加了所謂的「非數學的」實踐的複雜程度，尤其是在計數方面。正如學者Manapat所言：「古菲律賓語和古馬來語並沒有數學中的無限這一明確定義而只有叫作「極限數」或是在人達到計數極限之前的數字叫法。」。可以分享我們你是如何分配辭典中詞目的重要性的嗎？

「非數學的」實踐這一概念是一個多產的方式來明確闡述東南亞的生產實踐而不用基於比較的幻象並且避免了「不足」。我立即想到了O. W. Wolters的有關東南亞國家的統治者對其疆土的理解的理論。這些統治者視國家為非歐幾里得的曼荼羅，不是由固定不變的地理界限構成，而是如一張由影響力和生產效力構成的密網。

我很喜歡由計數這一務實的任務帶來的沉浸式宇宙哲思。我想是我的反直覺的又或許是堂吉訶德式的想法而產生了這本東南亞辭典。這一詞典完全源於我個人的想法出發而不只是一本選集。至於你提出的有關詞典中分配比重的問題，我的理想情況是彼此之間毫無關聯，因為每一個詞彙都將和其他的詞彙產生深遠的共鳴。

我認為冥冥之中存在着一些事物會拓展個人的能力在地區的廣袤中發揮着作用，這是一個凌駕於肉體之上的拓展，同時還將這一辭典偏離百科全書般的整體夢想。

這一項目展現了發生在虛擬網絡上捕獲和釋放的碰撞產生的一種興奮之情，在初次看到詞典的目錄時這一興奮尤為強烈。捕捉（比如說，詞典的形勢）和釋放（比如說，批判性的承諾）的切入點對這一項目有多重要？網絡又是如何融入那些調和，即基於你收集來的已知和已讀的體制進行的組成、重組和重疊？

這一辭典在收集的影像之上重新加以配置，形成新的集合併配以新的配音。連續不斷的重構於我而言將這一詞典變成了一種神幻的蒙太奇製造機。有時，其還構成有着精巧強度的序列，好似給我自己都未曾發覺的問題提供了解答。我把這本辭典用作是連接虛擬的東南亞的輔助工具。這是一個可以浮現眾多時間線的衍生矩陣。「構成 (再構成)」和「重疊」的過程在某種程度上成為了建築的一部分，或是作品自身反建築的一部分。辭典的形式只是某種我開始的方式，隨着項目的推進必然會背離這一原始的形式。

這是復原載體的出發點嗎？我立足於復原均質權力的適當技術來提出這個費解的問題。我們每天接觸到的「社會圈」內的競食效應從未如此的劇烈。你是如何把吸收看成是为此作出行動的一種形式？

我想人們可以在Eduardo Viveiros de Castro提出的觀念中把這整個進程想像為類似亞馬遜食人族中發生的一切。從身理上攝入敵人的觀點來聯繫並相對化自己的觀點，再從個人的身理中抽離出。

選取網絡上的資料在圖像圈算是實地考察的工作。至於這個難解的有關復原的問題，我們假設一持久不竭的背離可能和新的向量的持續產生，而非假設「垂直建築」或是重複對「地表阻力」的種種費力的比喻。我更是嚮往以對角線的角度來展開這一項目。

詞目的彙集似是在假設並提出另一種標誌和含義的架構。在另一方面，這些收集而來的文章又指向了大家熟悉的意義建構的過程，即可替代的表達目錄。你所提出的「藝術主張」的概念是如何融入記號語言學中的矛盾和學術界常用的手段中？我們是否可以把字典中26個詞條載體理解為「藝術主張」呢？

當然可以。這一辭典是這26個詞條向磁力線的一種嬗變。它是一個成形力的混合物，以虛擬網絡中的東南亞的形式呈現。

儘管我摘取了很多學術文獻，而作為一位藝術家，我更加關心的是有待解決的關於形式和塑性的種種問題，並且我選擇的創作材料是視聽標誌體系。我的創作目的是用每一個收錄其中的詞條來將其所代表的歷史軼事、傳記或是人類學的觀點轉變為一種力線。從這個意義上來說，你將這26個詞條稱為向量是完全正確的。

交叉於不同力線之間的向量圖片描繪出一個沿着同心軌跡旋轉的畫面。不沿着直線運動讓他們顯得有些偏狂。藝術主張的內在物質性需要我們重新編纂施加在演變和引進上的外力。這一編纂是否會使得可塑性和虛擬性變得僵硬、固化？或者我們任兩者間存在一種雜亂無章的關係？

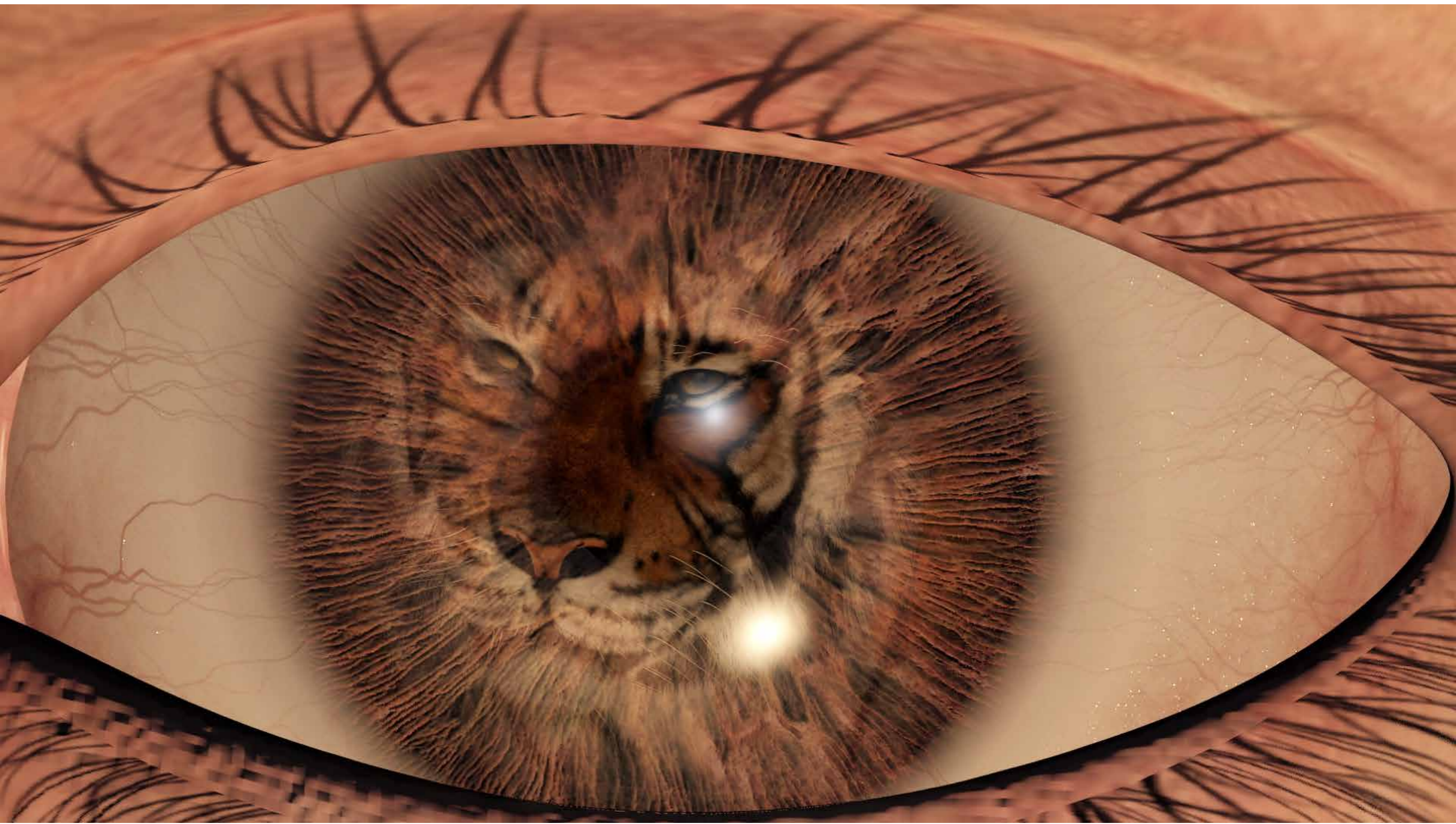
沿同心軌跡運動的畫面正浮現在我的腦海之中，並讓我想到了詞目「R」下的詞條「共鳴 (Resonance)」。這是一個很奇怪的詞典條目，因為其似乎沒有作出任何定義而採用了一種擬建的實 建的實驗形式，和東南亞大陸和島嶼的不同地方產生共鳴，聚集一起的同時又產生了一種衝擊。浮現的弦外之音的集合傳遞了冶金的差異，即存在於製造中，又以一種共鳴而非理性的關係聚集到一起。

批判性辭典的構成是發生在算法的層面，並不是創造一個簡單的有序的照片流，而是試圖創立一個體系用來衍生出無盡的錄像，所有的錄像都是需要後期雕琢而無法預先確定。我們希望這本詞典對荒謬、畸形和雜亂的力線開放以避免僵化從而產生新的變體。

2 or 3 Tigers
兩三隻老虎
2015

Synchronized double-channel HD (CGI) projection, 12 channel sound
同步雙聲道HD (CGI) 投影, 12聲道音效

18 min 46 sec
18分46秒











2 or 3 Tigers - Haus der Kulturen der Welt, Berlin

by Ana Teixeira Pinto

**This essay was published in "Art Agenda" based on Ho Tzu Nyen's exhibition "2 or 3 Tigers" at Haus der Kulturen der Welt, Berlin.*

Date of Publication: 2017

Though at present the concept of "media" is almost wholly equated with communication technologies, throughout the modern period this notion extended beyond the technological field, to include aesthetic and spiritual registers. In the late nineteenth century, a medium was someone with the alleged ability to act as a psychic conduit or transmitter, able to capture cosmic vibrations like a human radio frequency receiver. In the broadest sense, the term "media" introduces the concept of a coded mode of materiality—as W. J. T. Mitchell noted, the very notion of mediation "already entails some mixture of sensory, perceptual, and semiotic elements."¹ Marshall McLuhan's notion of media, for instance, includes any "material in unfixed form, or even formless material, such as electricity," and Friedrich Kittler generalized the concept of media to include all "domains of cultural exchange."² The body, or more accurately the nervous system, is the locus of interaction, the site upon which different media intersect. By emphasizing the notion of light as a medium—albeit one without any content—McLuhan underscores its power to shape the forms of human perception and interaction, socially as well as spiritually.³

In the exhibition "2 or 3 Tigers," curated by Anselm Franke and Hyunjin Kim for the Haus der Kulturen der Welt in Berlin, the concept of media is tied to liminal stages, undergone by either single subjects or whole societies, and the multivalence of their spatial or temporal dimensions. Exploring the mediated nature of sociality and subjectivity via the process of becoming animal and the figure of the weretiger, the exhibition focuses on ten artists—Ho Tzu Nyen, James T. Hong, Chia-Wei Hsu, Im Heung-soon, Jane Jin Kaisen & Guston Sondin-Kung, Minouk Lim, Park Chan-kyong, Lieko Shiga, and Yuichiro Tamura—whose work points to the frictions between (hyper)modernity, modernization, and modernism in East and South East Asia.

The title “2 or 3 Tigers” is borrowed from ‘One or Several Tigers’ (2017), a video installation by Singaporean artist Ho Tzu Nyen, which dramatizes the encounter between the animal and the technological. ‘One or Several Tigers’ departs from a 1880s lithograph, ‘Road Surveying Interrupted in Singapore’, depicting George Drumgoole Coleman, the island colony’s Superintendent of Public Works, and his Indian workforce at the exact moment they come under attack by a leaping tiger. As the forced laborers (recruited inmates) scramble to flee, they topple the theodolite (a precision instrument for topographic survey) they were in the process of deploying, interrupting, albeit briefly, the expansion of the human environment into the tiger’s territory. In Ho’s film, the tiger, or rather the weretiger, functions as a stand-in for the liminal experience undergone by the whole colony: like the weretiger, Singapore stands at the intersection of different worlds—financial, tropical, technological, traditional—and its national personification, the recently adopted Merlion, is a protean, boundary animal, allegedly born out of a misrecognition: there were never any lions on the island, just tigers, driven to near extinction by the British settlers.

Traditionally, the Malay aristocracy would represent itself as tigers, while the peasant workforce would be personified as bulls. Later the tiger became an emblem for the occupying colonial force. Like the werewolf, the weretiger can signify a loss of agency and personhood. In folk tales, therianthropy (the ability to shape-shift into an animal form) can signify either escape or entrapment, and the metamorphic plasticity of animated figures could be said to carry the progressive promise of “a transformation that could be undergone by all—politically, socially.”⁴ In the video ‘One or Several Tigers’, however, none of these readings seems to apply: human, tiger, and weretiger are suspended in a computer-generated void, orbiting around a non-world.

In Ho Rui An’s lecture-performance ‘Dash’ (2017), the frictions between these intersecting realms are represented as a full-frontal collision between a venture capitalist’s sports car and a humble taxi—a moment the artist opts to narrate instead of showing. Captured on a dashcam and uploaded to YouTube, footage of the accident becomes a cipher for the imbrications of frontier narratives and financial eschatology: while Ho Rui An talks, the viewer is shown a sequence of dashcam car crashes uncannily similar to Hollywood car-chase scenes. Whereas the dashboard emerges as a signifier for god’s eye view (he who, surviving the crash, drives on towards the horizon’s vanishing point), the metaphor of speed displaces metamorphosis as an escape pathway: acceleration is codified as an upward motion, leading to the future, whereas the animal form (black swan, gray swan, dragon king, black elephant) is assimilated to an arrest or disturbance, an emblem for crisis. Here, modernity itself appears as a liminal period, within which money functions as a hypertrophic (meta)medium.

“Our best machines are made of sunshine,” Donna Haraway argued: “all light and clean because they are nothing but signals, electromagnetic waves, a section of a spectrum.” But this lightness is a “matter of immense human pain,” because people are “nowhere near so fluid,” rather “material and opaque.”⁵ The imbrications of technology and supremacy within chauvinist epistemes resurface in James T. Hong’s A Chinaman’s ‘Chance’ (2014), a two-channel video revolving around the unacknowledged deaths of Korean fishermen killed by American bombers on June 8, 1948, in Dokdo, and the racial dimensions of visibility and victimhood.

Bereft of narrative, Minouk Lim’s sculpture ‘L’Homme à la Caméra’ (2015), a tall and feathered humanoid figure with a camera head, points to the mobilization of the animal and the mineral within liminal spaces, standing in the threshold between spirit worlds and cyber-modulated social milieus. Lim’s ‘Black Hole’ (2015), a soft box lined with black feathers, stands halfway between geode and vagina dentata. Combining plywood, branches, paraffin, fishnet, and analogue media, Lim’s assembled entities like ‘Green Ray’ (2015) and ‘On Air’ (2015) seem to act as conduits or transmitters, capturing psychic and electromagnetic waves, sent from past temporal dimensions. On an opposite wall, Lieko Shiga’s photograph ‘A Portrait of Cultivation’ (2009), from her series “Rasen Kaigan,” portrays an elderly couple flanking a xenomorphically shaped tree trunk, which appears to transverse the man’s torso, turning him into an antenna, tuned to a ghostly channel. Positioning themselves at, or on both sides of, the threshold between natural and supra-natural, outer and under worlds, the works could be said to fictionalize the circumstances under which the effects of liminality are made manifest (the 2011 Tōhoku Tsunami in Lieko Shiga’s case; the traumatic history of South Korea in Minouk Lim’s) as visual form.

In Chia-Wei Hsu’s two-channel installation ‘Spirit Writing’ (2016), on the other hand, the entities assigned the function of a medium, and the ways and means of mediation, are addressed digitally. The work thematizes the plight of a frog deity, whose temple in Jiangxi, China, was destroyed during the Cultural Revolution. As a result, the deity, Marshal Tie Jia, was left homeless until he eventually resettled on an island in the Taiwan Strait. In spite of his displacement, Marshal Tie Jia maintains a communication channel with the Jiangxi villagers via a divination chair. Through this ritual, Chia-Wei Hsu asks the deity to describe his former temple. The marshal responds by jerking or knocking the chair onto a table, which Hsu placed against a “green screen” equipped with motion capture technology. The result is a recreation of the original temple: the chroma key deterritorializes the scene, and reterritorializes it in 3D. This digital re-homing of the frog deity could be construed as representing the desire for reconciliation of nature and technology embodied by the concept of third nature. Rather than photographic indexicality, the digital camera generates visual data: a polymorphic continuum of informational flow, which renders animals, deities, or technological media semiotically transparent to one another. The becoming-animal or the becoming-primitive that permeate the digitally rendered protean body is predicated on the return to a putative non-alienated condition. The weretiger, as “creature of social reality as well as creature of fiction,”⁶ could be construed as its emblem.

(1) W. J. T. Mitchell, “There Are No Visual Media,” *Journal of Visual Culture* vol. 4 no. 2 (2005): 260.

(2) David E. Wellbery, foreword to *Discourse Networks 1800/1900* (Stanford: Stanford University Press, 1990), xiii.

(3) *Ibid.*

(4) Tom Gunning, “The Transforming Image: the Roots of Animation in Metamorphosis and Motion,” in Suzanne Buchan (ed.), *Pervasive Animation* (New York: Routledge, 2014), 55.

(5) Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in Simians, Cyborgs and Women: *The Reinvention of Nature* (New York: Routledge, 1991), 153.

(6) *Ibid.*

兩隻或三隻老虎 – 世界文化宮，柏林

作者：Ana Teixeira Pinto

*本文基於何子彥在柏林世界文化宮舉辦的「兩隻或三隻老虎」展覽，並發表於2017年《藝訊》中。

儘管在現如今「媒體」的概念幾乎完全等同於交流技術，而在整個近代時期，這一概念卻超越了科技的領域，包含了美學和精神表達。在19世紀末期，媒介是指那些有奇異功能、可以捕獲宇宙變化如人體頻射接收機的通靈者。從最廣義上來看，「媒體」引入了一種物質性編碼方式的概念，就如W.J.T.Mitchell提出的有關媒介的定義「已包含了一種感官、感知和符號學元素的某種混合。」。馬歇爾·麥克盧漢(Marshall McLuhan)對傳媒的定義包括了任一「無固定形態的物質，甚至是無形的物質，例如電。」。弗里德里希·基特勒則將傳媒的概念概括為包含所有的「文化交換領域」。身體，或是更為準確來說的神經系統，是互動的發生地，在這一場所內多種多樣的媒介交叉共存。麥克盧漢還強調將儘管不包含任何內容的光視為一種媒介，其指出光在構成人類餓的認知和互動上發揮着重要的功能，無論是社會上或是精神上。

在由策展人安塞姆·弗蘭克(Anselm Franke)和金炫進(Hyunjin Kim)共同為柏林世界文化宮策劃的展覽「兩隻或三隻老虎」中，媒體的概念和闖限階段聯繫在一起，涵蓋了單一物體和整個社會以及其空間和時間維度的多介性。通過變身為動物和虎人的過程，該展覽探索了蘊藏於社會性和主觀性中的媒介本質，並呈現來自10位藝術家的作品，分別是何子彥、洪子健、許家瑋、任興淳、珍·金凱森和卡士頓·嵩丁昆、林珉旭、朴贊郁、志賀理江子和田村友一郎。這些被展出的作品都指向存在於東南亞地區的(超)現代性、現代化和現代主義中的種種衝突。

展覽的名字「兩隻或三隻老虎」是借鑒新加坡藝術家何子彥的作品《一隻或幾隻老虎》(2017)，其將動物和科技的遭遇戲劇化。何參考了一幅十九世紀八十年代發生在新加坡的道路勘查的平版印刷，這一印刷物描繪了殖民海島的公共建設的監督官喬治·德拉姆古爾·科爾曼(George Drumgoole Coleman)，及其手下的印度工人在當時遭受了一隻老虎撲襲。當這些被迫的勞工(被徵用的囚犯)四處逃散時，他們推倒了經緯儀(一個斟酌地形的精密儀器)，在此之前其正處於部署和干預人類環境向老虎棲息地擴張的進程中。在何的錄像作品中，老虎或是虎人象徵著整個殖民地經受的不斷變化着的社會變革。就如同，新加坡面臨著和虎人一樣的境地，即處在金融、熱帶、科技和傳統世界的交叉點上。最近選為國家象徵的魚尾獅是一個變幻無常的地緣動物，據稱其誕生於一個錯誤認知：在島上從未有過獅子，只有被當地的英國移居者逼到瀕臨滅絕的老虎。

在過去，馬來西亞貴族總是以老虎來象徵自己，而農民則用公牛來代表。後來老虎又成為了佔領殖民地的力量象徵。和狼人一樣，虎人也代表着一種人格的喪失。在民間傳說中，獸人(指可以在任何時候動物之間變形的生物)指代着逃脫或是誘捕，這一形態的變質可塑性保證了其「在所有政治和社會形態下進行轉化變形」。然而在《一隻或幾隻老虎》中，沒有採用任何這類文字資料：人、老虎和虎人懸浮繞轉於由

在何銳安的講座表演《Dash》(2017)中，存在於這些交叉領域中的摩擦和衝突被其通過敘述一場風險資本家的跑車撞上廉價的的士的事故來呈現。這一事故被行車記錄儀記錄下來並被上傳至YouTube，後被用來暗指前沿敘事和金融末世論的鱗片重疊：在何銳安演講的同時，向觀眾播放了一系列行車記錄儀拍攝的汽車撞擊，這些景象和好萊塢大片中的相關場景驚人地相似。汽車儀錶盤以象徵著上帝的視角出現(其作為一名交通事故的倖存者，駛向地平線的盡頭)，對速度的暗喻替代質變成為了逃生路徑：加速被視為是一種通向未來的向上的運動，而動物的形象(黑天鵝、醜小鴨、龍王、黑象)則比喻一場捕捉或是暴亂，象徵著危機。因為，現代性自身表現為一個處於闖限的階段，在其中金錢發揮着增值膨脹的媒介功能。

「我們最好的機器都是由陽光製造的，」堂娜·哈拉維(Donna Haraway)辯述道：「這些機器都顯得極為輕巧和明淨是因為它們只是信號、電磁波和光譜的一部分。」。但是這一輕巧關乎着「人間極苦」，因為人們是「流動的無名之地」而非「物質的和晦澀的」。沙文主義中的科技和霸權的鱗片重疊再次出現於洪子健的作品《中國佬的機遇》(2014)中。這是一個圍繞死於發生在1948年6月8日美國對獨島發起的轟炸中的一位韓國漁夫展開的雙頻錄像，基於可見性和受害者的種族維度進行探討。

略去敘事，林珉旭的雕塑作品《頭頂攝像機的人》(2015)是一個高大有羽毛的類人形象，有着一個照相機的腦袋，指代在闖限空間內的生物和無機物的運動，這一特殊空間處在精神世界和網絡調控的社會環境之間的臨界地帶。林的另一件作品《黑洞》(2015)是一個鋪滿了黑色羽毛的柔光箱，立於晶洞和陰齒的中間。將膠合板、樹枝、石蠟、魚網和其他類似的媒介實體組合在一起，林的另兩個作品《綠光》(2015)和《在空中》(2015)似是扮演着某種導體和信號發射器，捕捉來自過去的時間維度中的精神和電磁波。在對面的牆壁上志賀理江子的系列攝影作品「Rasen Kaigan」中的《A Portrait of Cultivation》(2009)。其描繪一對年邁的夫婦側身依靠於一個他形的樹幹，如一個變成了天線的男子的橫向軀幹，開啟了一個幽靈般的頻道。置於自然和超自然的臨界處，這些作品可以說是以小說的手段來視覺化呈現闖限的種種影響(如志賀理江子的作品《Tōhoku Tsunami》(2011)以及林珉旭作品中的南韓悲慘歷史)。

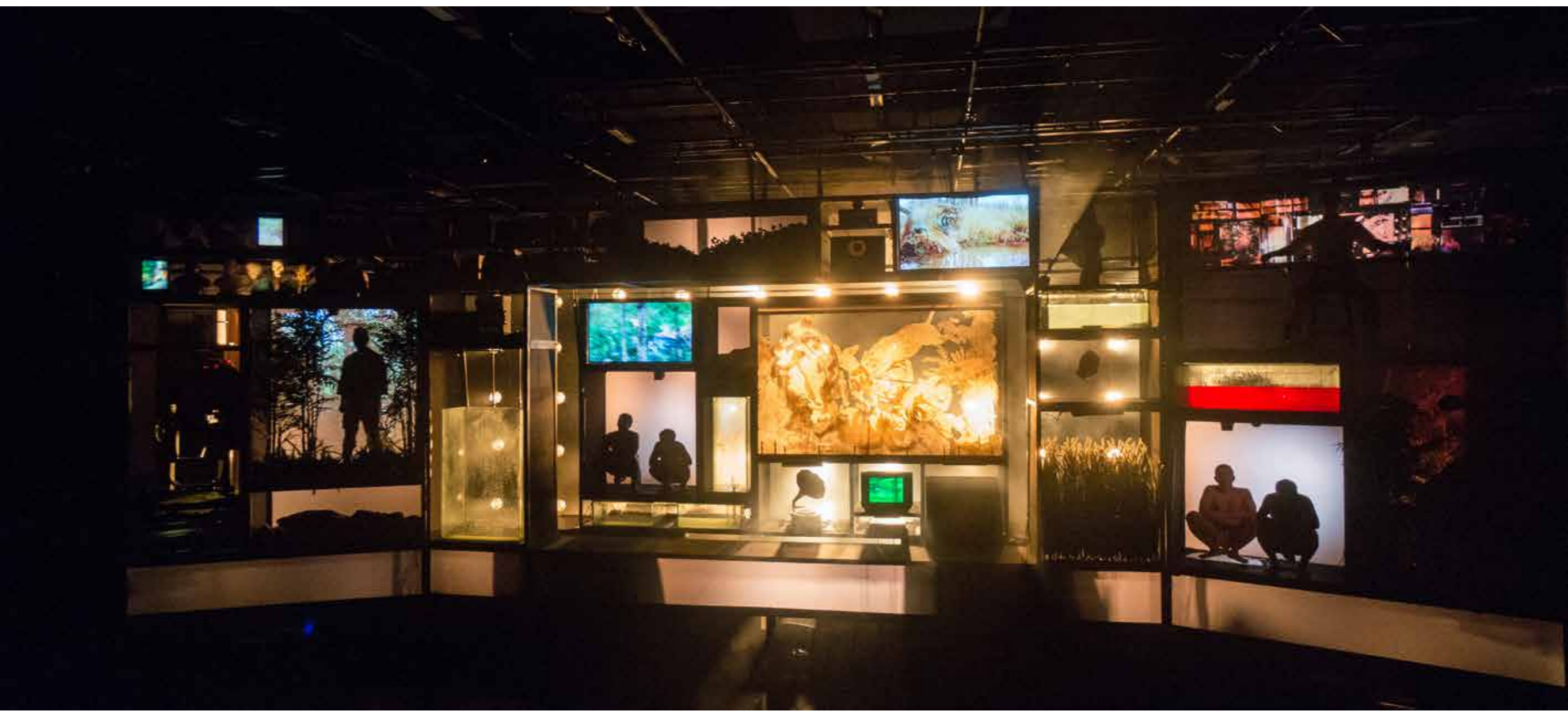
在許家瑋的雙頻錄像裝置作品《Spirit Writing》(2016)中，實體成為了被賦予功能的媒介，並且以數碼的方式來進行調整和處理。這一作品將一位蛙神的悲慘命運戲劇化，其所居住的廟宇位於中國江西，在文化大革命時期被摧毀。在無家可歸顛沛流離了一段時間後，這一蛙神鐵甲元帥最終安身在了台灣海峽的一座島嶼上。儘管被迫遷徙，鐵甲元帥仍通過一把占卜椅和江西村民保持聯絡。通過同樣的方法，許家瑋向蛙神提出描述其之前居住的廟宇的請求。元帥用椅子敲擊桌子給予回復，這張桌子被許放置於一個裝有動態捕捉技術的「綠屏」前。最終這一作品是對原始廟宇的重構：色度鍵先是將屏幕按區塊拆解再以3D的形式重新按照區塊組成。用數字手段為蛙神重找新家可以被認為是代表調和自然和在第三自然界中的科技的欲求。並非有着攝影般精準的索引性，數碼相機產生成一系列視覺數據：這一信息流有着多形態的連續性，將動物、實體和技術媒體及其特有的符號變得透明並以此相互滲透、重疊。數字化技術創造的千變萬化的身體，不斷基於回到一個設想中非異化的情形，變成動物或者原始的形態。虎人的這一形象因而就可以被詮釋為象徵著「社會現實的同時還象徵著科幻的產物」。

- (1) W. J. T. Mitchell, 「There Are No Visual Media」, Journal of Visual Culture第4卷第2期(2005年):頁260。
- (2) David E. Wellbery, 《Discourse Networks 1800/1900》前言, (斯坦福: 斯坦福大學出版社, 1990年), 頁xiii。
- (3) 同上
- (4) Tom Gunning, 「The Transforming Image: the Roots of Animation in Metamorphosis and Motion」, 《Pervasive Animation》, Suzanne Buchan編輯(紐約: 勞特里奇出版社, 2014年), 頁55。
- (5) Donna Haraway, 「A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century」, 《Simians, Cyborgs and Women: The Reinvention of Nature》(紐約: 勞特里奇出版社, 1991年), 頁153。
- (6) 同上

Ten Thousand Tigers
卅虎
2014

Synchronized double-channel HD (CGI) projection, 12 channel sound
同步雙聲道HD (CGI) 投影, 12聲道音效

Live Performance, documentation at The Esplanade Theatre Studio by Ken Cheong
現場表演, 由Ken Cheong於The Esplanade Theatre Studio記錄的文檔









NOMAN II
無人 II
2017

Single channel projection on double-sided mirror, 5 channel sound, automated lights
雙面鏡上的單頻道投影, 5聲道聲音, 自動燈

6 hrs
6小時



Man of mystery in the spotlight - A Singapore film that focuses on one of the most enigmatic figures in the Communist Party of Malaya turns to Hong Kong actor Tony Leung to help tell the story.
by Cheah Ui-Hoon

**This essay was published in "Business Times" based on Ho Tzu Nyen's 'The Nameless' (2014)
Date of Publication: 2016*

CHIN Peng might be the face of Malayan Communism but it's his little-known predecessor Lai Teck - a controversial, shadowy character who turned out to be a triple agent - that sparked the imagination of artist Ho Tzu Nyen.

Ho - whose work revolves around Singapore's history - based his latest art film on the man believed to have been instrumental in steering the Communist Party of Malaya (CPM) away from an armed takeover of Malaya.

"There's still not much known about Lai Teck, and I based my knowledge on historical writings and scholarship about him. I thought he was an interesting figure because the CPM provided the key resistance during the Japanese Occupation," explains Ho, 40, who works primarily in film, video and performance.

Lai Teck, who died in 1957, is believed to have served the French as a spy in Indo-China and was allegedly recruited by the British and brought to Singapore to infiltrate the CPM. He was the secretary-general of the CPM from 1939 to 1947, apparently using the British to pick off his rivals within the party.

It is postulated that because of this, he steered the CPM on a non-confrontational course with the British, and in cooperation with the US and Western European powers against Germany and Japan.

When the Japanese occupied Singapore, Lai Teck managed to escape execution. Japanese evidence would later show that he promised to be a Japanese agent.

The fact that Lai Teck (even his real name is disputed) is an enigma who's crucial to Malaysian and Singapore history made him a central figure in Ho's script, he says. What the artist did is to splice up Hong Kong actor Tony Leung's movies made over a period of 24 years and re-piece them together to create 'The Nameless'.

The 21-minute film will be shown as a video installation at Art Basel Unlimited in Basel, Switzerland, next week, presented by the Singapore Tyler Print Institute (STPI). The Unlimited is a high-profile section of the six-day art fair dedicated to projects bound for museum and institutional collections, given their monumental scale and proportions.

Introduced in 2000, the Unlimited showcases video projections, installations and live performances, among other projects, and draws international visitors, including renowned curators, collectors and art critics.

Out of a record of more than 200 submissions from around the world this year, only 88 were shortlisted. Ho's work is the only other film to be presented in the Unlimited this year.

Explaining his method, Ho says that he picked Tony Leung because he is one of the greatest Chinese actors (in this generation), adding that the use of sampling in experimental films has a long tradition in contemporary art.

"What I've done is to re-contextualise the clips so that the images tell the story. For fans of Leung's work, seeing the clips would also trigger memories of his films so it is a reference to the notion of remembrance," he says.

Hong Kong cinema also has a tradition of being fascinated with "compromised" individuals, as evident from the constant stream of Hong Kong films about "stool pigeons", double agents, informers and traitors.

Leung's 16 films used in this work include 'City of Sadness' (1989), 'Chungking Express' (1994), 'The Longest Nite' (1998), 'Lust, Caution' (2007) and 'The Grandmaster' (2013).

Ho points out that even people who aren't familiar with Leung's films will get the notion that the scenes are taken from other contexts. "And that's the way we need to think of history - that it's a story of missing information or contexts, that much more is going on than what is written. We're never sure if the story is accurate."

In that sense, the film parallels what we know of Lai Teck's life - only bits and pieces.

'The Nameless' was made in 2014 and has shown at the Shanghai Biennale and in Tokyo, Osaka and Berlin. It was also screened at the Singapore International Film Festival last year.

The difference is that as a video installation, Ho will project two versions on each side of the screen simultaneously. One will be voiced over in Chinese and the other in Vietnamese - a nod to the fact that Lai Teck was a Sino-Vietnamese.

Ho studied Creative Arts at the University of Melbourne and has a Masters of Arts in South-east Asian Studies from the National University of Singapore. He works with moving images because he's more concerned about the limitations of storytelling. "We try to be more reflective and critical than filmmaking," he says.

One of Ho's first works is 'Utama- Every Name in History is I' (2003), which consists of a video and 20 portrait paintings of the 14th-century figure Sang Nila Utama, who discovered Singapore. In 2006, he completed 'Sejarah Singapura', a commission for the National Museum of Singapore that features an immersive, panoramic audiovisual representation of pre-colonial Singapore.

STPI director Emi Eu says she first saw 'The Nameless' in the Osaka Museum of Art, and found that it's not only a homage to Tony Leung and Hong Kong movie history but also a story which has strong resonance to world history in South-east Asia and the West, with its links to World War II and the Cold War.

"Every time we participate in a global art fair, I always push for opportunities to present Singapore artists in other forums possible. This is a way to build up the reputation and branding of Singapore artists globally," she adds.

At the main fair, as the only Singapore gallery, STPI is presenting Sam Durant (US), Carsten Höller (Belgium), Shirazeh Houshiary (UK), Jane Lee (Singapore), Rirkrit Tiravanija (Thailand) and Haegue Yang (South Korea).

《**聚光燈下的神秘男子**》一部新加坡電影，聚焦馬來西亞共產黨中最神秘的人物之一，由香港演員梁朝偉出演。
作者：Cheah Ui-Hoon

*本文改編自何子彥的作品《無題》(2014) 並出版於2016年《商業時報》。

何朝偉在《聚光燈下的神秘男子》中。

何朝偉在《聚光燈下的神秘男子》中。

陳平是馬來西亞共產主義的代表人物，而其鮮為人知的前輩萊特則是一個頗受爭議處於暗面的三重間諜，萊特的特殊背景更是激發了藝術家何子彥的多種想像。

藝術家何子彥的作品總是圍繞着新加坡的歷史展開。其最新的錄像作品是基於一位被認為在馬來西亞共產黨躲避武裝奪取中起到助推作用的人物。

「對於萊特仍存有很多的不確定性。關於他的創作是基於我自己對相關歷史著述和學術研究的了解。萊特這一人物在馬來西亞共產黨對日本侵略進行的強烈反擊中可能起到的關鍵作用也讓我深感興趣。」何子彥（40歲，主要創作領域為電影、錄像和表演）陳述道。

萊特，死於1957年，生前被認為曾先是在印中之間效忠法國的間諜，後據稱又被英國招募並去往新加坡潛伏於馬來西亞共產黨中。在1939年至1947年之間，其擔任馬來西亞共產黨秘書長，很顯然得到這一高職是是憑藉英國勢力才得以擊敗黨內的競爭對手。

基於上述的背景，可以假定正是因為萊特才使馬來西亞共產黨和英國在當時得以和平共處，並在對抗德國和日本時，與美國和西歐達成合作。

當日本侵略軍佔領新加坡時，萊特成功逃離了日軍的處決。日方的證據表明背後的原因是萊特又宣誓成為了日軍的間諜。

事實表明，萊特（其真實姓名仍存疑）是一個對馬來西亞和新加坡的歷史至關重要的謎一樣的人物， 正因如此成為了何的劇本中的主角。藝術家通過拼接香港影星梁朝偉在過去24年間內的參演角色的各種片段，重新整合最終構成了作品《無題》。

這一時長21分鐘的電影將先於瑞士巴塞爾藝術博覽會「無限意向」展區中以錄像裝置的形式展出，一周後再於新加坡泰勒版畫研究院(STPI)展出。「無限意向」是這一為期6天的藝術博覽會中備受矚目的一個環節，極具規模地呈現各博物館和機構的藏品。

自2000年起，「無限意向」着力於錄像放映、裝置和現場表演，吸引了全球各地的觀眾，其中不乏知名策展人、藏家和藝術評論家。

在今年，來自全球範圍內超過200份的申請中僅88份作品衝破重圍得以呈現，何的這一作品是僅有的一件在「無限意向」展區放映的作品。

何就其創作方法是這麼解釋的，之所以選擇梁朝偉是因為其是當今中國最為傑出的演員之一，並且將現有的電影片段用於實驗短片中也已是當代藝術中的悠久傳統。

何說道：「我所做的是將選取的電影片段置於新的意境中，用其畫面來講述另一個故事。對於梁朝偉的影迷來說，在看到這些片段的同時還會激起他們對這部電影的回憶，因此這一作品還是對回憶的引用。」。

香港電影人總是着迷於那些「折衷派」的人物，從那些層出不窮的有關「密探」、雙重間諜、告密者和叛徒的影片便可見一斑。

何一共選擇了16部梁朝偉參演的電影，包括《悲情城市》(1989)、《重慶森林》(1994)、《暗花》(1998)、《色戒》(2007)和《一代宗師》(2013)等。

何指出即便事不熟悉梁朝偉電影的觀眾也可以發覺這些畫面來自不同的情景。「這正是我們應該思考歷史的方式。歷史是一個缺失信息和語境的故事，我們更應該着重於當時正在發生什麼而非被記錄下來的文字，畢竟我們永遠無法確認故事的真實性。」

在上述意義上，電影這一藝術形式就像是我們現知的萊特的經歷那樣，僅僅是一些零碎的信息片段。

創立於2014年的錄像作品《無名》曾於上海雙年展、東京、大阪和柏林展出。在去年還在新加坡國際電影節中放映。

和一般影片放映不同的是，作為一個錄像裝置作品，何在每一邊的屏幕中同時播放兩個版本的錄像。一個是中文配音，另一個則是越語配音，這也是何對萊特漢越身份的認同。

何先于墨尔本大学学习创造艺术后于新加坡国立大学获新加坡大學東亞研究艺术碩士學位。由于其关注叙事故事的局限性而从事动态影像的创作。“我们应该试图怀着反思和批判来创作而不是仅局限于电影制作的本身。”他这么说道。

在何最早的作品中，作品《烏塔馬——歷史裏千千萬萬個我》(2003)由一個錄像和20幅有關14世紀發現新加坡的歷史人物烏塔馬的自畫像構成。

在2006年間，何完成了受新加坡國家博物館委託的公共項目《新加坡獅城》，這一項目主要是向公眾呈現一個有關後殖民時期新加坡的沉浸式全景的視聽敘事。

新加坡泰勒版畫研究院總監Emi Eu指出在大阪市立美術館首次見到作品《無名》的時候，她發現這一作品不僅僅是對梁朝偉和香港電影史的致敬，還是一個與二戰和冷戰時期的東南亞和西方歷史產生強烈共鳴的故事。

「每一次我們參與到全球藝術博覽會中，我總是試圖在其他論壇中尋找展現新加坡藝術家的機會。這是在全球範圍內建立新加坡藝術家的聲譽的方法。」Emi Eu說道。

在這次的主藝術博覽會中，作為唯一一個新加坡畫廊，新加坡泰勒版畫研究院呈現了多國藝術家的作品，包括：山姆·杜蘭特(美國)、賈斯頓·歐雷(比利時)、施拉澤·赫什阿里(英國)、李綾瑄(新加坡)、Rirkrit Tiravanija(泰國)和楊海固(韓國)。



'H THE HAPPY ROBOT', 2009
《快樂機械人》, 2009

Single channel HD video
單頻道高清視頻

6 min 43 sec
6分43秒

'Reflections', 2007
《倒影》，2007

Single channel HD video
單頻道高清視頻

12 min 30 sec
12分30秒





'Reflections', 2007
《倒影》, 2007

Single channel HD video
單頻道高清視頻

12 min 30 sec
12分30秒

'The Bohemian Rhapsody Project', 2006
《波希米亞狂想曲計劃》，2006

Single channel video
單頻道高清視頻

6 min 20 sec
6分20秒





'The Bohemian Rhapsody Project', 2006
《波希米亞狂想曲計劃》，2006

Single channel video
單頻道高清視頻

6 min 20 sec
6分20秒



'4 x 4 - Episodes of Singapore Art, Episode 1, Cheong Soo Pieng - A Dream of Tropical Life', 2005
《4 x 4 - 新加坡藝術集·第一集·鍾泗賓 - 熱帶生活之夢》, 2005

Single channel HD video
單頻道高清視頻

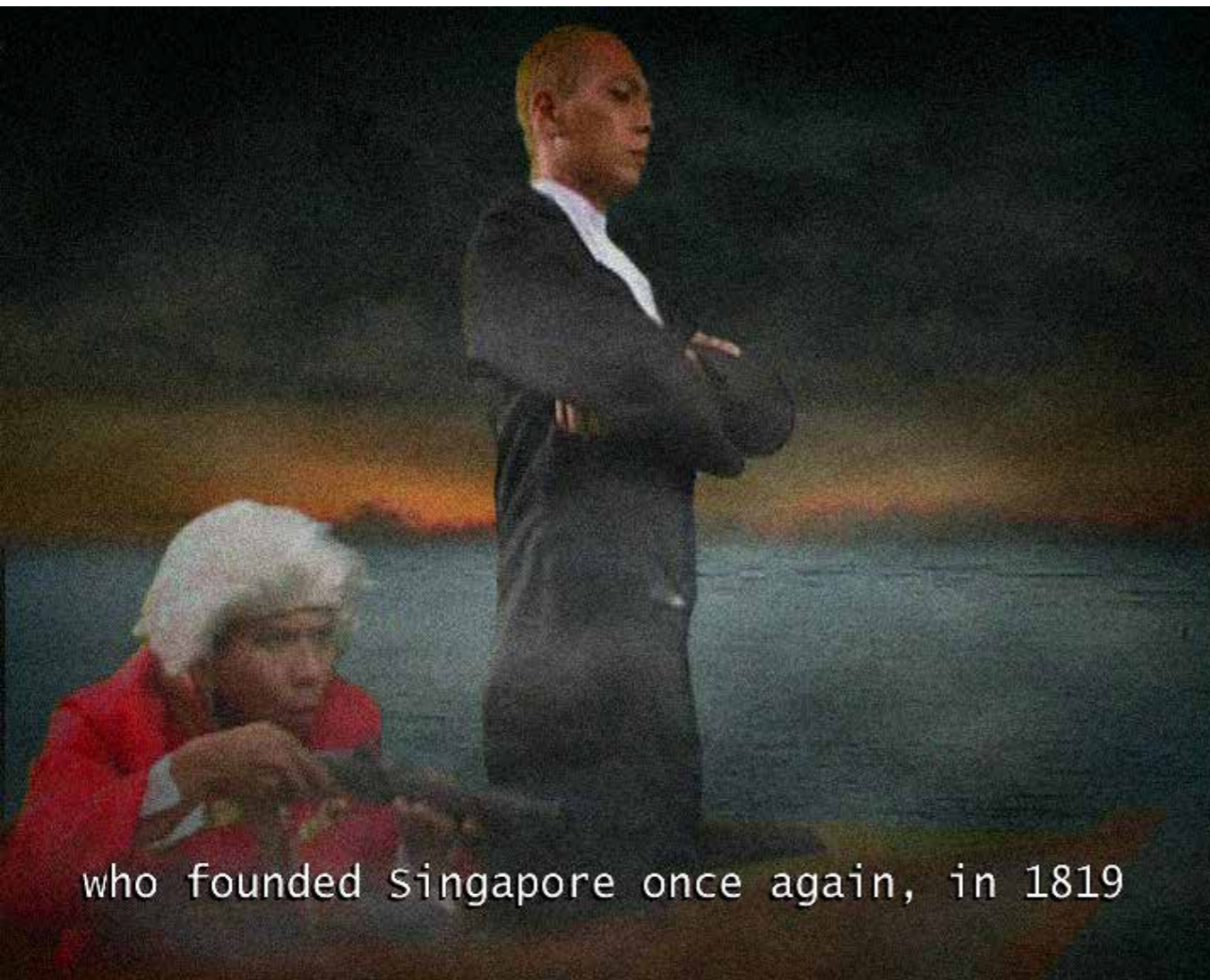
23 min
23分鐘



4 x 4 - Episodes of Singapore Art, Episode 1, Cheong Soo Pieng - A
Dream of Tropical Life', 2005
《4x4 - 新加坡藝術集, 第一集, 鐘泗賓 - 熱帶生活之夢》, 2005

Single channel HD video
單頻道高清視頻

23 min
23分鐘



who founded Singapore once again, in 1819



Singapore, a land founded twice,
found and lost, founded again

Utama - Every Name in History is I', 2003
《烏塔馬——歷史裡千千萬萬個我》，2003

Installation with single channel SD video, and 20 paintings
單頻道標清視頻及20幅油畫裝置

23 min
23分鐘



a sacred painting of the virgin huntress

Utama - Every Name in History is I', 2003
《烏塔馬——歷史裡千千萬萬個我》，2003

Installation with single channel SD video, and 20 paintings
單頻道標清視頻及20幅油畫裝置

23 min
23分鐘

Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

Ho Tzu Nyen

Office N° | 電話 +852 2810 0317

Born in Singapore in 1976. Lives and works in Singapore.

Education

- 2003 - 2007 Master of Art (by Research), Southeast Asian Studies Programme, National University of Singapore
- 1998 - 2001 Bachelor of Creative Arts (Dean's List), School of Creative Arts, Victorian College of the Arts, University of Melbourne, Australia

Public Commissions

- 2009 The Road Not Taken, LTA commission, Pasir Panjang MRT Station, Singapore
- 2006 Sejarah Singapura, National Museum of Singapore, Permanent Display

Selected Residencies

- 2019 NTU Centre for Contemporary Art Singapore
- 2014–2015 DAAD, Berlin, Germany
- 2013 Asia Art Archive, Hong Kong
- 2012 Sudpole, Lucerne, Switzerland
- 2009 TheatreWorks, Singapore

Awards

- 2015 Grand Prize. the APB Foundation Signature Art Prize, Singapore
- 2014 Artist in Residency, DAAD, Berlin, Germany
- 2013 'The Cloud of Unknowing', Prix de Nuit. Signes de Nuit, Paris, France
Artist in Residency, Asia Art Archive, Hong Kong
- 2012 Artist in Residency, Sudpole, Lucerne, Switzerland
- 2010 National Youth Award. National Youth Council, Singapore
Young Artist Award. National Arts Council, Singapore

- 2008 JCCI Singapore Foundation Arts Award, Singapore
'The Bohemian Rhapsody Project', The Grand Jury Prize at the 4th Pris de Courts, International Short Film Festival in Paris, France
'The Bohemian Rhapsody Project', Special Mention at the 5th Vienna Independent Short Film Festival, Vienna, Austria
'Sejarah Singapura', Silver medal, MUSE Awards, New York, USA
- 2006 Front Award for Visual Arts Arts Central, Singapore
San Francisco Bay Guardian - Film Critic's Pick for '4 x 4 - Episodes of Singapore Art'
- 2003 Research Scholarship, National University of Singapore, Singapore
- 2002 Dean's Award for Outstanding Academic Achievements, University of Melbourne, Australia
- 2001 National Winner, Nokia Arts Awards, Eye on the World Painting Competition, Singapore
First Prize, Abstract Category, 20th UOB Painting of the Year, Singapore
- 1999 First Prize, The Jacques Derrida Exhibition and Prize, Melbourne, Australia
- 1995 Humanities Scholarship, Public Service Commission, Singapore

Selected Solo Exhibitions

- 2022
"Hammer Projects: Ho Tzu Nyen", Hammer Museum, Los Angeles, U.S.A.
- 2021
"Voice of Void", Kyoto Art Center, Kyoto, Japan
"Night March of Hundred Monsters", Toyota Municipal Museum of Art, Aichi, Japan
"Voice of Void", Yamaguchi Centre for Arts and Media, Yamaguchi, Japan
- 2020
"R for Resonance", ar/ge kunst, Bolzano, Italy
"Ho Tzu Nyen: The Critical Dictionary of Southeast Asia Volume 10: N for Nameless", Centre for Chinese Contemporary Art (CFCCA), Manchester, United Kingdom
- 2019
"G for Gong", Edith-Russ-Haus for Media Art, Oldenburg, Germany

“The Critical Dictionary of Southeast Asia Volume 8: R for Rhombicuboctahedron”, Edouard Malingue Gallery, Hong Kong

2018

“The Critical Dictionary of Southeast Asia Volume 3: N for Names”, Kunstverein in Hamburg, Hamburg, Germany

“The Mysterious Lai Teck”, International Summer Festival, Kampnagel, Germany

“One or Several Works”, Ming Contemporary Art Museum (McaM), Shanghai, China

“One or Several Tigers”, TPAM, Yokohama Japan

2017

“No Man II”, Galerie Michael Janssen, Berlin, Germany

“The Critical Dictionary of Southeast Asia Vol. 1, G is for Ghost(writer)”, Asia Art Archive, Hong Kong

“The Critical Dictionary of Southeast Asia Vol. 3”, Lofoten International Arts Festival, Norway

“EARTH; Cloud of Unknowing”, Dallas Contemporary and Crow Collection, Texas, USA

2015

“The Cloud of Unknowing”, Guggenheim Museum, Bilbao, Spain

“EARTH”, Edith-Russ-Haus for Media Art, Oldenberg, Germany

“The Name”, daadgalerie, Berlin, Germany

“The Name”, Trinity Square Video, Toronto, Canada

2014

“EARTH”, Project Fulfil Art Space, Taipei, Taiwan

2013

“PYTHAGORAS”, Michael Janssen, Gilman Barracks, Singapore

2012

“MAM Project #16”, Mori Art Musuem, Tokyo, Japan

2011

“The Cloud of Unknowing”, Singapore Pavilion, 54th Venice Biennale, Venice, Italy

“EARTH”, Artspace, Sydney, Australia

2010

Solo exhibition at the Contemporary Art Centre South Australia, Melbourne, Australia

2007

“The Bohemian Rhapsody Project”, Artspace, Sydney, Australia

“The Bohemian Rhapsody Project”, Contemporary Art Center of South Australia, Melbourne, Australia

“The Bohemian Rhapsody Project”, Gallery 3,14, Bergen, Oslo, Norway

2006

“The Bohemian Rhapsody Project”, Shanghai Duolun Museum of Modern Art, Shanghai, China

2005

“Utama – Every Name in History is I”, Sparwasser HQ, Berlin, Germany

“4 x 4 – Episodes of Singapore Art”, National Broadcast on Arts Central, Singapore

2003

“Utama – Every Name in History is I”, The Substation, Singapore

Selected Group Exhibitions

2022

“Frequency of Tradition”, Kadist Art Foundation, San Francisco, U.S.A.

2021

“Frequencies of Tradition”, Incheon Art Platform, Incheon, Republic of Korea

“Virtual Station”, OB/SCENE festival, Seoul, South Korea

“Safe House”, Fondazione Sandretto Re Rebaudengo, Turin, Italy

“Nation, Narration, Narcosis: Collecting Entanglements and Embodied Histories”, Hamburger Bahnhof - Museum für Gegenwart - Berlin, Berlin, Germany

“A Biography of Daphne”, Australian Centre for Contemporary Art, Melbourne, Australia “The view from there”, Sadie Coles HQ, London, UK

SPRING Performing Arts Festival, Utrecht, Netherland

“Minds Rising Spirits Tuning”, 13th Gwangju Biennale, Gwangju, Korea

“Human, 7 questions”, Leeum, Samsung Museum of Art, Seoul, Korea

2020

“Frequency of Tradition”, Guangdong Times Museum, Guangdong, China

“The Clouds and the Cloud”, Museum für Gegenwartskunst Siegen, Siegen, Germany

Theaterfestival Basel, Basel, Switzerland

“Muses, Yu Gong and Compasses”, Pingshan Art Museum, Shenzhen, China

“They Do Not Understand Each Other”, Tai Kwun, Hong Kong

“Daisuke Miyatsu: 25 years of video art - A point of transit signals from East and South East Asia”, ALIEN ART Centre, Kaohsiung City, Taiwan

“Constructions of Truths”, Museum of Contemporary Art and Design (MCAD), Manila, Malaysia

2019

“Chroniclers, Outside of Time”, Museum of Contemporary Art Busan, Busan, South Korea

“RAM Highlight 2019”, Rockbund Art Museum, Shanghai, China

“Taming Y/Our Passion”, Aichi Triennial 2019, Toyota City and Nagoya City, Japan

“Xenos”, Contemporary Art Museum of Estonia, Tallinn, Estonia

“The Ouroboros”, TheCube Project Space, Taipei, Taiwan; The Casino Luxembourg – Forum d’art Contemporain, Luxembourg

“Home Works 8”, Ashkal Alwan, The Lebanese Association for Plastic Arts, Beirut, Lebanon

“Thousand-Armed Guanyin”, Red Brick Museum, Beijing, China

“SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now”, Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan

“Animalesque - Art Across Species and Beings”, Bildmuseet, Umeå, Sweden

“Animalesque / Art Across Species and Beings”, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom

“An Opera for Animals”, Para Site, Hong Kong

“Leaving the Echo Chamber”, Sharjah Biennial 14, Sharjah, UAE

“Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition”, Wuzhen, China

2018

The 4th Shenzhen Independent Animation Biennale, Shenzhen, China
"D-Tale, Video Art from the Pearl River Delta", Times Art Centre Berlin, Berlin, German
"Heteroglossia", HOW Art Museum, Shanghai, China
"Rituals of Signs and Metamorphosis", Red Brick Museum, Beijing, China
"Seven Questions for Asia", Kuandu Biennale, Kuandu Museum of Fine Arts, Taipei, Taiwan
"Offline Browser", Hong-Gah Museum, Taipei, Taiwan
"Civilization: The Way Live Now", National Museum of Modern and Contemporary Art (MMCA), Seoul, Korea
"Imagined Borders", Gwangju Biennale, Gwangju, Korea
"Light to Night Festival 2018: Colour Sensations", National Gallery Singapore, Singapore
"Bearing Points", Dhaka Art Summit 2018, Dhaka, Bangladesh
Holland Festival, International Performing Arts, Amsterdam, the Netherlands
"One or Several Tigers", Kunsthalfestivaldesarts 2018, Brussels, Belgium "Onassis Fast Forward Festival 5", Onassis Cultural Centre, Athens, Greece
"Beyond Bliss", 1st Bangkok Biennale, Thailand
"Diaspora: Exit, Exile, Exodus of Southeast Asia", MAMAM, Chiang Mai, Thailand

2017

"Unrealised", National Gallery of Singapore, Singapore
"El Usman Farooqi Here and a Yonder: On Finding Poise in Disorientation – A Project in the Framework of the Harun Farocki Retrospective", SAVVY Contemporary, Berlin, Germany
"Ghosts and Spectres - Shadows of History", NTU Centre for Contemporary Art, Singapore
"One or Several Tigers", Light to Night Festival, National Gallery of Singapore
"I Taste the Future", Lofoten International Arts Festival, Norway
"Film Screening Series", Edouard Malingue Gallery, Hong Kong
"Sunshower: Contemporary Art from Southeast Asia 1980s to Now", Mori Art Museum & National Arts Center Tokyo, Japan
"When the other meets the other Other? What matters? What not?", Cultural Center Belgrade, Belgrade, Serbia
"2 or 3 Tigers", Haus der Kulturen der Welt, HKW, Berlin, Germany
"The Fevered Specters of Art", Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
"The Principle of Uncertainty", National Museum of Modern & Contemporary Art, Seoul, South Korea
"Undead Cinema", Nam June Paik Center, Seoul, South Korea
Contours Biennale, Mechelen, Belgium
"Kino der Kunst", HFF AudimaxX, Munich, Germany
"Mekong - New Mythologies", Hong Kong Arts Centre (HKAC), Hong Kong

2016

"Field Meeting: Thinking Practice", Guggenheim New York, USA
"Art Basel Unlimited", Basel, Switzerland
"The Time is Out of Joint", Sharjah Art Foundation Art Spaces, Sharjah
"TRAME", Reality Art Cinema Invention. Spazio Murat, Bari, Italy
"Screening Room", Temporary Gallery, Cologne, Germany
"From Bandung to Berlin - If all of the moons aligned", SAVVY Contemporary, Berlin
"Habits and customs of __", Kadist Art Foundation Paris, Paris, France
"Time Of Others", Queensland Art Gallery / Gallery of Modern Art, Brisbane, Queensland, Australia
"Frozen World of the Familiar Stranger", Kadist Art Foundation, San Francisco, USA; Khoj International Artists' Association, New Delhi, India

2015

6th Moscow Biennale, Russia
"5 Stars", Singapore Art Museum, Singapore
"3rd Ural Industrial Biennial of Art", Yekaterinburg, Russia.
"A Luxury We Cannot Afford", Para/Site Art Space, Hong Kong
"The Time of Others"" NMAO National Museum of Art Osaka, Osaka, Japan
"Crossovers", OCAT Shanghai, Shanghai, China
"FACTS & FICTION, Images of Catastrophe and Projections into the Future", Lenbachhaus, Munich, Germany
"The Measure of Your Dwelling: Singapore as Unhomed", IFA Gallery, Berlin, Germany
"The Time of Others", Museum of Contemporary Art Tokyo, Tokyo, Japan
"Lest the Two Seas Meet", Museum of Modern Art, Warsaw, Poland
"To The Sound of the Closing Door", Akademie der Künste, Berlin, Germany

2014

2nd Kochi-Muziris Biennale, Kochi, India
10th Shanghai Biennale, Power of Station of Art, Shanghai, China
"ABP Foundation Signature Art Prize 2014 Finalists Exhibition", Singapore Art Museum, Singapore Busan Museum of Art, Busan, South Korea
"Mapping Asia", Asia Art Archive, Hong Kong, China
"Anthropos", Sundaram Tagore Gallery, New York, USA
"Medium-at-Large", Singapore Art Museum, Singapore
Ewa International Media Art Presentation, Seoul, South Korea
"Unearthed", Singapore Art Museum, Singapore
"Reality Distortion Field", Media/Art Kitchen, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
"Sights and Sounds: Singapore", The Jewish Museum of New York, New York, USA

2013

5th Auckland Triennial, New Zealand
"Artificial Natures", EXIT Festival, Maison des Arts de Créteil, France
"Autonomous Zone", Times Museum, Guangzhou, China
"No Country: Contemporary Art for South and Southeast Asia", Guggenheim Museum, New York, USA
"Move on Asia", ZKM, Karlsruhe, Germany
transmediale.13, Haus der Kulturen der Welt, Berlin, Germany

2012

"Of Human Scale and Beyond: Experience and Transcendence", Hong Kong Art Centre, Hong Kong
"To Bring the World into the World", Art Metropole, Toronto, Canada
"Surplus Authors", Witte de With, Rotterdam, the Netherlands
"TRACES", Jim Thompson Art Center, Bangkok, Thailand
"Armory Film", The Armory Show, New York, USA
Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
New Frontiers, Sundance Film Festival, Utah, USA

2011

transmediale.11, Haus der Kulturen der Welt, Berlin, Germany
The Grip, Kadist Foundation, Paris, France

2010

Media Landscape -Zone East, The Korean Cultural Centre, London, United Kingdom
Liverpool Biennial, Media Landscape -Zone East, Liverpool, United Kingdom
Video Art Biennial, Tel Aviv, Israel
"No Soul for Sale", Tate Modern, London, United Kingdom
"intercool 3.0", Hartware Medienkunstverein im Dortmunder U, Dortmund, Germany

2009

The Zarathustra Project, 6th Asia-Art Pacific Triennial, Australia
"H the Happy Robot", 6th Asia-Art Pacific Triennial, Australia
Yokomama Festival of Art and Media, Yokomama, Japan
The Dojima River Biennale, Osaka, Japan
"The Making of the New Silk Roads", Bangkok University Gallery, Thailand
The Singapore Art Show, Singapore Art Museum, Singapore
"Some Rooms", Osage Kwun Tong, Hong Kong

2008

"Coffee, Cigarettes and Phad Thai- Contemporary Art from Southeast Asia", Eslite Gallery, Taiwan
"Art Multiple", Ke Center for the Contemporary Arts, Shanghai, China
"Loop in Motion", Video Festival, Seoul, South Korea
"MU Popshop", Stichting MU, Eindhoven, the Netherlands
"Art & Entrepreneurship", Credit-Suisse Exhibition, Dubai, New York, Berlin, Moscow, Geneva, Milan, Madrid, London
"Always Here but not Always Present- Art in a Senseless World", SMU Arts Festival, Singapore

2007

"Soft Power", Zendai Museum of Modern Art, Shanghai, China
"Asia-Europe Mediations", National Gallery of Poznan, Poland
"Thermocline of Art: New Asian Waves", ZKM Center for Art and Media, Karlsruhe, Germany
"Video Killed the Painting Star", Contemporary Center of Art, Glasgow, Scotland
"The Theatre of Life", Trent, Italy

2006

The Glowing Whistle Festival, HQ Sparswasser, Berlin, Germany
"Underplayed: A Mix-Tape of Music-Based Videos", The Yerba Buena Center for the Arts, San Francisco, USA
"ARGOS", Brussels, Belgium
"Belief", Singapore Biennale 2006, Singapore
"Move on Asia", Alternative Space Loop, Seoul, South Korea and Tokyo Wonder Site, Japan
Islanded: Contemporary Art from New Zealand, Singapore and Taiwan, Institute of Contemporary Arts Singapore, and Adam Art Gallery, New Zealand
"The Guernica Project", ARCO - Cityscapes, Madrid, Spain

2005

3rd Fukuoka Asian Art Triennale, Fukuoka, Japan
"No Time for Space", Para/Site Art Space, Hong Kong

2004

"Image Smugglers", 26th Sao Paulo Biennale, Brazil

The Venice Architectural Biennale, Singapore Pavilion, Venice, Italy
"Painting as Process: Re-evaluating Painting", Earl Lu Gallery, Singapore
"Loop in Motion", Video Festival, Seoul, South Korea
"Pathiharn Electron [Supernatural]", Switch Media Art Festival, Chiang Mai University Art Museum, Chiang Mai, Thailand

Selected Screenings

2020

"No Man II", Schauspielhaus Bochum, Bochum, Germany
"No Man II", Wiener Festwochen, Vienna, Austria

2013

Retrospective Profile of Ho Tzu Nyen, 59th Oberhausen Short Film Festival, Germany
"The Cloud of Unknowing", 42nd Rotterdam International Film Festival, the Netherlands

2012

"The Cloud of Unknowing", Sundance Film Festival, Utah, USA

2011

"The Cloud of Unknowing", 64th Locarno International Film Festival, Switzerland

2010

"EARTH", Official Selection, 34th Hong Kong International Film Festival, Hong Kong
"EARTH", Official Selection, 39th Rotterdam International Film Festival, the Netherlands
"HERE", Official Selection, 3rd Istanbul International Film Festival, Turkey
"HERE", Official Selection, 33rd Goteborg International Film Festival, Sweden
"HERE", Official Selection, 15th Ankara Festival on Wheels Film Festival, Turkey

2009

"EARTH", Official Selection, 66th Venice International Film Festival, Italy
"HERE", Official Selection, 24th Mar del Plata International Film Festival, Argentina
"HERE", Official Selection, 6th Hong Kong Asian Film Festival, Hong Kong
"HERE", Official Selection, 11th Cinemanila International Film Festival, Philippines
"HERE", Official Selection, 33rd Sao Paulo International Film Festival, Brazil
"HERE", Official Selection, 16th Oldenburg International Film Festival, Germany
"HERE", Official Selection, 26th Warsaw International Film Festival, Poland
"HERE", Official Selection, 14th Pusan International Film Festival, South Korea
"HERE", Official Selection, 44th Karlovy Vary International Film Festival, Czech
"HERE", Directors Fortnight, 62nd Cannes International Film Festival, France
"Utama - Every Name in History is I", Official Selection, 55th Oberhausen Short Film Festival, Germany
"Reflections", 2nd Asian Hot Shots Berlin, Germany

2008

"Reflections", International Competition, 2nd Kratkofil International Short Film Festival, Bosnia-Herzegovina
"Reflections", International Competition 11th Expression en Corto International Film Festival, Mexico
"Reflections", Évora International Short Film Festival, Portugal
"Reflections", 19th Ljubljana International Film Festival, Slovenia

“Reflections”, Cinemascope, 9th Jeonju International Film Festival, South Korea
“Reflections”, International Competition, 54th Oberhausen International Short Film Festival, Germany
“Lucky 7”, 27th Vancouver International Film Festival, Canada
“Lucky 7”, 37th Rotterdam International Film Festival, the Netherlands
“Lucky 7”, Asian Competition, 21st Singapore International Film Festival, Singapore
“The Bohemian Rhapsody Project”, 38th Seattle International Film Festival, USA
“The Bohemian Rhapsody Project”, Arcadi Film Festival, Paris, France
“The Bohemian Rhapsody Project”, Lab Competition, 30th Clermont-Ferrand International Film Festival, France

2007

“The Bohemian Rhapsody Project”, Recontres Internationales 2007 – 2008, Center Pompidou, Paris, France
“The Bohemian Rhapsody Project”, International Competition, 26th Uppsala International Short Film Festival, Sweden
“The Bohemian Rhapsody Project”, International Competition, 15th Curtas de Ville Film Festival, Portugal
“The Bohemian Rhapsody Project”, Official Selection, 5th Asiana International Film Festival, South Korea
“The Bohemian Rhapsody Project”, International Competition, 53rd Oberhausen Short Film Festival, Germany

2005

“Utama – Every Name in History is I”, MOV Digital Film Festival, Manila, Philippines

2004

“Utama – Every Name in History is I”, 11th Hong Kong International Film Festival, Hong Kong
“Utama – Every Name in History is I”, International Competition, 3rd Bangkok International Film Festival, Thailand

Selected Performances

2018

“The Mysterious Lai Teck”, Asia Focus, MMCA Seoul, South Korea
“The Mysterious Lai Teck”, Summer Festival, The Kampnagel, Hamburg, Germany
“One or Several Tigers”, Holland Festival, Amsterdam, the Netherlands
“One or Several Tigers”, KunstenFestivaldesArts, Brussels, Belgium
“One or Several Tigers”, Fast Forward Festival, Onassis Cultural Center, Athens
“One or Several Tigers”, TPAM, Yokohama, Japan

2017

“Utama – Every Name in History is I”, Spielarts Festival, Munich, Germany

2016

“Ten Thousand Tigers”, Festival Theaterformen, Braunschweig, Germany

2015

“Ten Thousand Tigers”, Asian Art Theatre, Asian Culture Complex, Gwangju, South Korea

2014

“Ten Thousand Tigers”, Wiener Festwochen, Vienna, Austria
“Ten Thousand Tigers”, Esplanade Theatre Studio, Singapore

2012

“The Song of the Brokenhearted Tiger”, Esplanade Theatre Studio, Singapore

2010

“Invisible Room” (with The Observatory), Theater der Welt, Germany

2008

“The King Lear Project”, KunstenFestivaldesArts, Brussels, Belgium
“The King Lear Project”, Singapore Arts Festival, Singapore

2006

“Utama – Every Name in History is I”, KunstenFestivaldesArts, Brussels, Belgium

Collection

Tate Modern, London, UK
Gwangju Biennale Foundation, Gwangju, South Korea
Museum of Contemporary Art Busan, Busan, South Korea
Hood Museum of Art, Hanover, New Hampshire, USA
Red Brick Museum, Beijing, China
Singapore Art Museum, Singapore
Mori Art Museum, Tokyo, Japan
MMCA Seoul, Seoul, South Korea
Guggenheim, New York, USA
M+ Museum, Hong Kong

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何子彥

何子彥

1976 年生於新加坡, 現生活並工作於新加坡。

學歷

2003 - 2007 藝術研究碩士, 東南亞研究文學課程, 新加坡國立大學
1998 - 2001 創意媒體學士(院長嘉許名單), 創作藝術學院, 墨爾本大學, 維多利亞藝術學院

公共委托項目

2009 未擇之路, 美國古根漢美術館「透過藝術學習」計劃委約, 巴西班讓地鐵站, 新加坡
2006 新加坡獅城, 新加坡國家博物館, 永久陳列

主要駐留計劃

2019 新加坡南洋理工大學當代藝術中心
2014-15 德意志學術交流中心, 柏林, 德國
2013 亞洲藝術文獻庫, 香港
2012 Südpol, 琉森, 瑞士
2009 劇藝工作坊, 新加坡

獎項

2015 「畢達哥拉斯」, 藝術大獎, 亞太釀酒基金會特出藝術獎, 新加坡
2014 駐留計劃, 德意志學術交流中心, 柏林, 德國
2013 「無知之雲」, 國際獨立電影節獎, 巴黎, 法國
駐留計劃, 亞洲藝術文獻庫, 香港
2010 全國傑出青年獎. 國家青年協會, 新加坡
青年藝術家獎. 國家藝術協會, 新加坡

2008 日本工商會新加坡基金會藝術獎, 新加坡
「波希米亞狂想曲計劃」, 第四屆國際獨立短片電影節評審團大獎, 巴黎, 法國
「波希米亞狂想曲計劃」, 第五屆維也納獨立短片電影特別提名, 維也納
「新加坡獅城」, 穆斯獎銀獎, 紐約, 美國
2006 視覺藝術開發獎, 新加坡藝術中心, 新加坡
「4 x 4 - 新加坡藝術集」, 三藩灣衛報精選影片, 舊金山, 美國
2003 研究獎學金, 新加坡國立大學, 新加坡
2002 傑出學術成就獎, 墨爾本大學, 墨爾本, 澳大利亞
2001 全國大獎, 諾基亞藝術獎, 世界之眼繪畫大賽, 新加坡
一等獎, 抽象類別, 第20屆大華銀行年度繪畫比賽, 新加坡
1999 一等獎, 雅克德里達展覽會獎, 墨爾本, 澳大利亞
1995 人類學獎學金, 公共服務委員, 新加坡

精選個展

2022
「何子彥: Hammer Projects」, 哈默博物館, 洛杉磯, 美國

2021
「虛無之聲」, 京都藝術中心, 京都, 日本
「百鬼夜行」, 豐田市美術館, 愛知縣, 日本
「虛無之聲」, 山口藝術及媒體中心, 山口縣, 日本

2020
「R代表回響」, ar/ge kunst美術館, 博爾扎諾, 意大利
「東南亞批判性辭典第10冊: N代表無名」, 中國當代藝術中心, 曼徹斯特, 英國

2019
「G for Gong」, Edith-Russ-Haus for Media Art, 歐登堡, 德國
「東南亞批判性辭典之八: 小斜方截半立方體」, 馬凌畫廊, 香港

2018
「東南亞批判性辭典之三: 名字」, Kunstverein in Hamburg, 漢堡, 德國
「神秘萊特」, 國際夏季藝術節, 坎普格哈爾, 德國
「一件或幾件作品」, 上海明當代美術館 (McaM), 上海, 中國
「一隻或幾隻老虎」, TPAM, 橫濱, 日本

2017
「無人 II」, 邁可洋森畫廊, 柏林, 德國
「東南亞批判性辭典之鬼影寫手」, 亞洲藝術文獻庫圖書館, 香港

「東南亞批判性辭典之三」,羅弗敦群島國際藝術節,挪威
「此地」;「無知之雲」,達拉斯當代中心和The Crow亞洲藝術收藏,德克薩斯州,美國

2015
「無知之雲」,古根漢美術館,畢爾包,西班牙
「此地」,艾蒂羅絲媒體藝術中心,奧登堡,德國
「名字」,daad畫廊,柏林,德國
「名字」,聖三方影像空間,多倫多,加拿大

2014
「此地」,就在藝術空間,台北,台灣

2013
「畢達哥拉斯」,邁克爾詹森畫廊,吉爾曼軍營藝術區,新加坡

2012
「MAM 項目 #16」,森美術館,東京,日本

2011
「無知之雲」,新加坡館,第54屆威尼斯雙年展,威尼斯,意大利
「此地」,藝術空間,悉尼,澳大利亞

2010
「同名個展」,南澳大利亞當代藝術中心,澳大利亞

2007
「波希米亞狂想曲計劃」,藝術空間,悉尼,澳大利亞
「波希米亞狂想曲計劃」,南澳大利亞當代藝術中心,墨爾本,澳大利亞
「波希米亞狂想曲計劃」,3,14畫廊,卑爾根,奧斯陸,挪威

2006
「波希米亞狂想曲計劃」,上海多倫現代美術館,上海,中國

2005
「烏塔馬——歷史裡千千萬萬個我」,Sparwasser HQ畫廊,柏林,德國
「4 x 4 – 新加坡藝術集」,國家廣播藝術中心,新加坡

2003
「烏塔馬——歷史裡千千萬萬個我」,電力站,新加坡

精選群展

2022
「傳統的頻率」,卡蒂斯特藝術基金會,舊金山,美國

2021
「傳統的頻率」,仁川藝術平台,仁川,韓國
「Virtual Station」,OB/SCENE藝術節,首爾,韓國

「安全屋」,Sandretto Re Rebaudengo基金會,都靈,意大利
「Nation, Narration, Narcosis: Collecting Entanglements and Embodied Histories」,漢堡火車站當代藝術博物館,柏林,德國
「A Biography of Daphne」,澳洲當代藝術中心,墨爾本,澳大利亞
「那裡的風景」,賽迪HQ畫廊,倫敦,英國
春天表演藝術節,烏得勒支,荷蘭
「Minds Rising Spirits Tuning」,第13屆光州雙年展,光州,韓國
「Human, 7 questions」,三星美術館Leeum,首爾,韓國

2020
「傳統的頻率」,廣東時代美術館,廣東,中國
「The Clouds and the Cloud」,錫根當代藝術博物館,錫根,德國
Theaterfestival Basel,巴塞爾,瑞士
「繆斯,愚公與指南針」,坪山美術館,深圳,中國
「言語不通」,大館,香港
「宮津大輔: 25 年錄像收藏展 - 東亞與東南亞的境遷信號」,金馬賓館當代美術館,高雄,台灣
「Constructions of Truths」,馬尼拉當代藝術設計博物館,馬尼拉,菲律賓

2019
「時間之外的記錄者們」,釜山當代美術館,釜山,韓國
「RAM HIGHLIGHT 2019: 哨声响起前」,上海外灘美術館,上海,中國
「2019愛知三年展: 馴服熱情」,名古屋和豐田市,日本
「異地人」,愛沙尼亞當代美術館,塔林,愛沙尼亞
「銜尾蛇」,立方計劃空間,台北,台灣;卡西諾當代藝術館,盧森堡
「Home Works 8」,Ashkal Alwan,貝魯特,黎巴嫩
「千手觀音」,紅磚美術館,北京,中國
「太陽雨: 1980年代至今的東南亞當代藝術」,高雄市立美術館,高雄,台灣
「Animalesque」,於默奧現代藝術館,於默奧,瑞典
「Animalesque」,BALTIC当代艺术中心,蓋茨黑德,英國
「百物曲」,Para Site藝術空間,香港
「離開回音室」,第14屆沙迦雙年展,沙迦,阿拉伯聯合酋長國
「時間開始了: 烏鎮當代藝術展2019」,烏鎮,中國

2018
第四屆深圳獨立動畫雙年展,深圳,中國
「影像三角志: 珠江三角洲的錄像藝術」,時代藝術中心,柏林,德國
「儀禮•兆與易」,紅磚美術館,北京,中國
「給亞洲的七個提問」,關渡美術館關渡雙年展,台北,台灣
「喧嘩」,昊美術館,上海,中國
「文明: 現在生活方式」,首爾國家現當代藝術博物館,首爾,韓國

2017
「不曾察覺」,新加坡國立美術館,新加坡
「El Usman Faroqi 這邊和那邊: 迷失中尋找平衡- 哈倫•法斯基回顧」,SAVVY 當代藝術館,柏林,德國
「鬼怪與幽靈——歷史的影子」,南洋理工大學當代藝術中心,新加坡
「一隻或幾隻老虎」,晝夜狂歡,新加坡國家美術館,新加坡
「I Taste the Future」,羅弗敦國際藝術節,挪威
「放映項目」,馬凌畫廊,香港
「太陽雨: 1980年代至今的東南亞當代藝術」,森美術館及國家藝術中心,東京,日本

「何時人會碰上他人? 什麼是重要? 什麼是不?」,貝爾格萊德文化中心,貝爾格萊德,塞爾維亞
「兩三隻老虎」,世界文化之家,柏林,德國
「測不准原理」,韓國國家當代藝術博物館,首爾,韓國
「亞洲想象」,白南准藝術中心,首爾,韓國影像雙年展,梅赫倫,比利時
「藝術中的狂熱鬼魂」,艾蒂羅絲媒體藝術中心,奧登堡,德國
「Kino der Kunst電影藝術節」,電視與電影大學,慕尼黑,德國
「湄公河 - 新的神話」,香港藝術中心,香港

2016

「田野會議: 思考實踐」,古根漢美術館,紐約,美國
「熟悉的陌生人的冰冷世界」,卡蒂斯藝術基金會,舊金山,美國;KHOJ畫廊,新德里,印度
「巴塞爾藝術展的意象無限」,巴塞爾,瑞士
「時間脫離」,沙迦基金會藝術空間,沙迦
「時幀」,寫實藝術電影庫. Spazio Murat, 巴里, 意大利
「放映室」,臨時畫廊,科隆,德國
「從萬隆到柏林 - 若所有月亮成一線」,SAVVY 當代藝術館,柏林,德國
「__的風俗習慣與我們如此」,巴黎卡蒂斯藝術基金會,巴黎,法國
「他人的時間」,昆士蘭藝術博物館與現代藝術博物館,布里斯本,昆士蘭,澳大利亞

2015

第6屆莫斯科雙件展,俄羅斯
「5星」,新加坡藝術博物館,新加坡
「第三屆烏拉爾當代藝術工業雙年展」,葉卡捷琳堡,俄羅斯
「無法承擔的奢侈」,Para/Site 藝術空間,香港
「他人的時間」,國立國際美術館,大阪,日本
「擦肩而過」,OCAT 當代藝術中心上海館,上海,中國
「事實與虛構故事」,災難圖像與未來投影,連巴赫市立美術館,慕尼黑,德國
「量度你的居所: 新加坡如無所定居」,IFA藝廊,柏林,德國
「他人的時間」,東京都現代美術館,東京,日本
「兩峽相遇」,波蘭華沙當代美術館,華沙,波蘭
「致門閉之聲」,柏林藝術學院,柏林,德國

2014

第2屆科欽-穆吉裏斯雙年展,科欽,印度
第10屆上海雙年展,上海當代藝術博物,上海,中國
「2014亞洲啤酒基金會藝術獎最終入圍者群展」,新加坡藝術博物館,新加坡
釜山當代藝術館,釜山,韓國
「圖畫亞洲」,亞洲藝術文獻庫,香港
「Anthropos」,聖德拉姆泰戈爾畫廊,紐約,美國
「逃脫的媒介」,新加坡藝術博物館,新加坡
EWA國際媒體藝術展,首爾,韓國
「未發掘之地」,新加坡藝術博物館,新加坡
「現實扭曲地」,媒體/藝術廚房,東京寫真美術館,東京,日本
「視野與聲音: 新加坡」,紐約猶太博物館,紐約,美國

2013

第5屆奧克蘭三年展,新西蘭
「人造自然」,EXIT 國際藝術節,克雷依特藝術之家,法國
「無國: 南亞與東南亞當代藝術」,古根漢美術館,紐約,美國

「亞洲繼續前行」,ZKM藝術與媒體中心,卡爾斯魯厄,德國
「自治區」,時代美術館,廣州,中國
數位藝術節.13,世界文化之家,柏林,德國

2012

「世間萬物: 體驗和超越」,香港藝術中心,香港
「把世界帶給世界」,藝術都市,多倫多,加拿大

2011

「過剩的作家」,Witte de With當代藝術中心,鹿特丹,荷蘭
「痕跡」,吉姆湯普森藝術中心,曼谷,泰國
「軍械庫電影節」,軍械庫展覽會,紐約,美國
亞洲藝術雙年展,國立台灣美術館,台中,台灣
新前線,聖丹斯電影節,猶他州,美國

2011

柏林新媒體藝術節.11,世界文化之家,柏林,德國
The Grip,卡蒂斯藝術基金會,巴黎,法國

2010

媒體風景 – 東區,韓國文化中心,倫敦,英國
利物浦雙年展,媒體風景 – 东區,英國
影像藝術雙年展,特拉維夫,以色列
「靈魂不出售」,泰特現代美術博物館,倫敦,英國
「intercool 3.0」,多特蒙德 U 現代藝術博物館,多特蒙德,德國

2009

瑣羅亞斯德項目,第6屆亞太區三年展,澳大利亞
「H the Happy Robot」,第6屆亞太區三年展,澳大利亞
橫濱影像藝術節,橫濱,日本
堂島川雙年展,大阪,日本
「製造新絲綢之路」,曼谷大學藝術中心,曼谷,泰國
新加坡藝術展,新加坡藝術博物館,新加坡
「一些房間」,奧沙畫廊,香港

2008

「咖啡,香煙和泰式炒河粉- 東南亞當代藝術」,誠品畫廊,台灣
可當代藝術中心,上海,中國
「動感循環」,影像節,首爾,韓國
「MU 臨時店」,MU藝術空間,愛因荷芬,荷蘭
「藝術與企業」,瑞信展覽,杜拜,紐約,柏林,莫斯科,日內瓦,米蘭,馬德里,倫敦
「常在但不是與你常在 - 藝術在無感世界」,仲夏夜空藝術節,新加坡

2007

「柔軟的力量」,震旦博物館,上海,中國
「亞歐調解」,波茲南國家畫廊,波蘭
「藝術躍溫層: 新亞洲浪潮」,卡爾斯魯厄多媒體藝術中心,卡爾斯魯厄,德國
「影像殺死繪畫之星」,當代藝術中心,格拉斯哥,蘇格蘭
「劇場的一生」,特倫托,意大利

2006
文化狂歡節，HQ Sparswasser 藝術中心，柏林，德國
「非主流: 音樂影片混音帶」，芳草地藝術中心，舊金山，美國
「ARGOS」，布魯塞爾，比利時
「信念」，2006年新加坡雙年展，新加坡
「亞洲前行」，Alternative Space Loop 非營利藝廊，首爾，韓國及東京 Wonder Site，日本
島—紐西蘭、新加坡與台灣當代藝術，新加坡當代藝術中心，亞當美術館，新西蘭
「格爾尼卡項目」，ARCO - 城市空間，馬德里，西班牙

2005
第三屆福崗亞洲藝術三年展，福岡，日本
「無時間給予空間」，Para/Site 藝術中心，香港

2004
「圖像走私」，第26屆聖保羅雙年展，巴西
威尼斯建築雙年展，新加坡館，威尼斯，意大利
「繪畫過程: 重視繪畫」，Earl Lu畫廊，新加坡
「動感循環」，影像節，首爾，韓國
「Pathiharn電子 [超自然]」，多媒體藝術節，清邁大學藝術博物館，清邁，泰國

精選放映

2020
「No Man II」，Schauspielhaus Bochum，波鴻，德國
「No Man II」，維也納藝術節，維也納，奧地利

2013
何子彥回顧放映，第55屆 奧伯豪森國際短片節，德國
「無知之雲」，第42屆 鹿特丹國際電影節，荷蘭

2012
「無知之雲」，辛丹斯電影節，猶他，美國

2011
「無知之雲」，第64屆 洛迦諾國際電影節，瑞士

2010
「此地」，官方評選，第34屆 香港國際電影節，香港
「此地」，官方評選，第39屆 鹿特丹國際電影節，荷蘭
「此地」，官方評選，第3屆 伊斯坦布爾國際電影節，土耳其
「此地」，官方評選，第33屆 哥特堡國際電影節，瑞典
「此地」，官方評選，第15屆 安卡拉電影節，土耳其

2009
「此地」，官方評選，第66屆 威尼斯國際電影節，意大利
「此地」，官方評選，第24屆 馬德普拉塔影展，阿根廷
「此地」，官方評選，第6屆 香港亞洲電影節，香港
「此地」，官方評選，第11屆馬尼拉國際電影節，菲律賓
「此地」，官方評選，第33屆 聖保羅國際電影節，巴西
「此地」，官方評選，第16屆 歐登堡國際電影節，德國

「此地」，官方評選，第26屆 華沙國際電影節，波蘭
「此地」，官方評選，第14屆 釜山國際影展，韓國
「此地」，官方評選，第44屆 卡羅維瓦利影展，捷克
「此地」導演雙週，第62屆 坎城影展，法國
「烏塔馬——歷史裡千千萬萬個我」，官方評選，第55屆 奧伯豪森國際短片節，德國
「倒影」，第2屆柏林亞洲電影節，德國

2008
「倒影」，國際比賽，第2屆 鱷魚國際短片電影節，波士尼亞與赫塞哥維納
「倒影」，國際比賽第11屆 紀錄片國際電影節，墨西哥
「倒影」，埃武拉國際短片電影節，葡萄牙
「倒影」，第19屆 盧比安納國際電影節，斯洛維尼亞
「倒影」，第9屆 全州國際電影節，韓國
「倒影」，國際比賽，第54屆 奧伯豪森國際短片電影節，德國
「幸運7號」，第27屆 溫哥華國際電影節，加拿大
「幸運7號」，第37屆 鹿特丹影展，荷蘭
「幸運7號」亞洲比賽，第21屆 新加坡國際電影節，新加坡
「波希米亞狂想曲計劃」，第38屆西雅圖國際電影節，美國
「波希米亞狂想曲計劃」，中美電影節，巴黎，法國
「波希米亞狂想曲計劃」，工作室比賽，，第30屆克勒蒙費朗國際電影節，法國

2007
「波希米亞狂想曲計劃」，貝克旭梅國際電影節，龐畢度中心，巴黎，法國
「波希米亞狂想曲計劃」，國際比賽，第26屆 烏普薩拉 國際短片電影節，瑞典
「波希米亞狂想曲計劃」，國際比賽，第15屆維拉杜康德國際電影節，葡萄牙
「波希米亞狂想曲計劃」，官方評選，第5屆亞洲國際電影節，韓國

2005
「波希米亞狂想曲計劃」，國際比賽，第53屆 奧伯豪森國際短片電影節，德國
「烏塔馬——歷史裡千千萬萬個我」，MOV 電子影片節，馬尼拉，菲律賓

2004
「烏塔馬——歷史裡千千萬萬個我」，第11屆 香港國際電影節，香港
「烏塔馬——歷史裡千千萬萬個我」，國際比賽，第3屆曼谷國際電影節，泰國

精選演出

2018
「神秘萊特」，亞洲焦點，國家當代藝術博物館，首爾，韓國
「神秘萊特」，夏季藝術節，坎波納格劇院，漢堡，德國
「一隻或幾隻老虎」，荷蘭藝術節，阿姆斯特丹，荷蘭
「一隻或幾隻老虎」，布魯塞爾藝術節，布魯塞爾，比利時
「一隻或幾隻老虎」，Fast Forward Festival，奧納西斯文化中心，雅典，希臘
「一隻或幾隻老虎」，國際表演藝術會議，橫濱市，日本

2017
「烏塔馬——歷史裡千千萬萬個我」，Spielart藝術節，慕尼黑，德國

2016

「卍虎」, Festival Theaterformen, 不倫瑞克, 德國

2015

「卍虎」, 亞洲藝術中心, 亞洲文化園區, 光州, 韓國

2014

「卍虎」, 維也納藝術節, 維也納, 奧地利

「卍虎」, Esplanade Theatre Studio, 新加坡

2012

「傷心老虎之歌」, Esplanade Theatre Studio, 新加坡

2010

「看不見的房間」(於The Observatory合作), 世界戲劇節, 漢堡, 德國

2008

「李爾王」, 布魯塞爾藝術節, 布魯塞爾, 比利時

「李爾王」, 新加坡藝術節, 新加坡

2006

「烏塔馬——歷史裡千千萬萬個我」, 布魯塞爾藝術節, 布魯塞爾, 比利時

收藏

泰特現代藝術館, 倫敦, 英國

光州雙年展基金會, 光州, 韓國

釜山當代美術館, 釜山, 韓國

胡德藝術博物館, 漢諾威, 新罕布什爾州, 美國

紅磚美術館, 北京, 中國

新加坡美術館, 新加坡

森美術館, 東京, 日本

國家當代藝術博物館, 首爾, 韓國

古根漢美術館, 紐約, 美國

M+美術館, 香港

K

M

10 Sik On Street, Wanchai,
Hong Kong

適安街 10 號 | 灣仔 香港

Ho Tzu Nyen | 何子彥

Published by Kiang Malingue, 2022

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